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ABSTRACT

This issue of "Hands On" compiles edited papers and workshop presentations from the national conference on cultural journalism and experiential learning projects in the Foxfire mode. The conference brought together 200 teachers, students, and professionals and offered technical workshops, presentation workshops about specific programs, and exploratory workshops on ways to move beyond basic magazine production. Introductory speeches outlined the history of the cultural journalism movement, summarized the educational philosophy underlying the movement, suggested ways to balance the time needs of the learning process and the pressing burden of product deadline, and discussed the fundamental values and rules of operation at the heart of Foxfire projects. Technical workshops covered: (1) advertising and publicity; (2) creating and cataloging an archive of interview tapes; (3) writing processes; (4) the benefits and procedures of incorporation; (5) funding possibilities; and (6) program evaluation. Presentation workshops described cultural journalism for elementary school students, common aspects of cultural journalism and outdoor education programs, and three programs using videotape. Exploratory workshops discussed: (1) the role of cultural journalism in school community relationships; (2) the practical functions of folklore in our society and its place in the classroom; (3) defining folk art as opposed to popular art or craft items; (4) planning a community festival; (5) the relationship between the artistic elements of cultural journalism and the broader arts education scene; (6) youth participation programs and community service; and (7) student empowerment through education. (SV)

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NATIONAL WORKSHOP FOR CULTURAL JOURNALISM:

WORKSHOP REPORT

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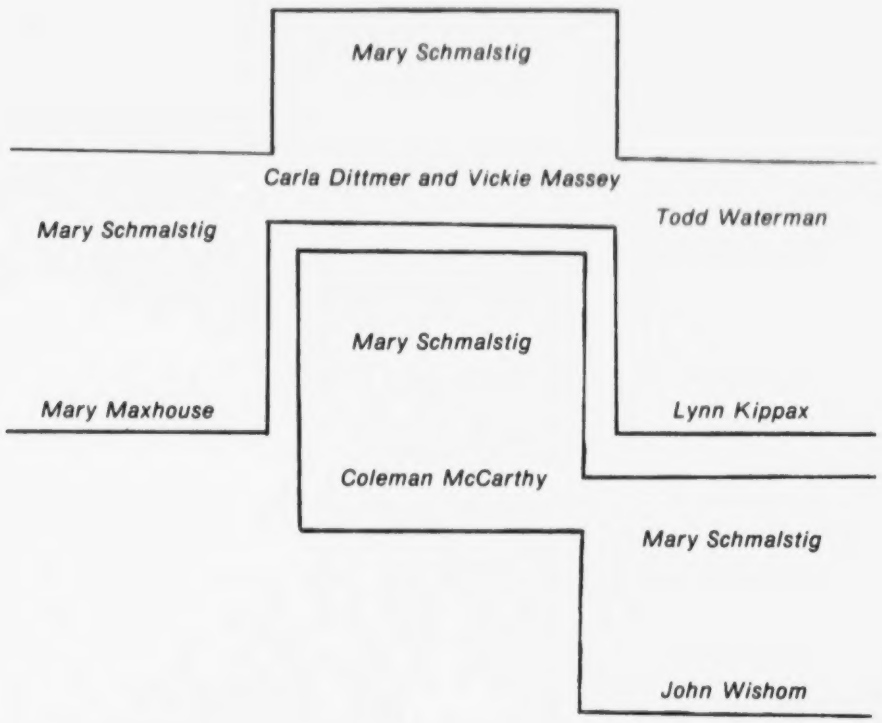

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Sherrod T. Reynolds
Workshop Coordinator

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INTRODUCTION

The National Workshop for Cultural Journalism Projects was a very important turning point in the development of the cultural journalism movement. It marked the first time that such a meeting has taken place, and it accomplished more towards establishing a strong sense of belonging and commitment to this style of learning than a thousand letters, newsletters or telephone calls ever could.

The National Workshop brought together 200 teachers, students, and professionals from all over the United States and Australia. It was held at Washington University, St. Louis, Missouri, August 9-12, 1979. The general thrust of the conference was to provide workshops in technical areas, such as photography and archiving; presentation workshops in which various projects shared their specific programs; and exploratory workshops which offered ideas, both philosophical and practical, on ways to move beyond basic magazine production. In addition, there were keynote speakers each night and group sessions dealing with subjects of general concern such as funding and evaluation each day. A schedule of the entire conference is included in this publication.

The workshop was made possible by grants from The Ford Foundation and The Rockefeller Family Fund. They not only supported the workshop cost, but provided money to cover room and board for all representatives from cultural journalism projects, thus making the workshop accessible to many who otherwise would not have been able to attend. This workshop report is also being funded by the initial grant.

I would like to take a moment to talk about the spirit of the workshop in St. Louis, the feel of the thing. That intangible sense is perhaps the most difficult to capture in print, to communicate through these relatively dry reruns of the original exchange. But the fact is that the spirit of the gathering is the thing that made it most unusual, and therefore is the thing that most needs to be shared and preserved. The people who came to the workshop were involved in innovative educational programs, and they were energetic, interesting people with a great deal to share about their work, their ideas, and themselves. Bringing them together created a kind of electricity and excitement that is seldom found in conference settings. It was as if a bundle of hot wires had been connected and grounded in St. Louis, and the current generated exceeded all expectations.

An important ingredient in this stew of excitement was the students. They were present in force, making up 50 percent of the participants, and operating as full partners throughout the proceedings. True to the doctrines of cultural journalism, they shouldered their share of the responsibility. Students were in charge of documenting the entire workshop, which included tape recording every individual session, video taping the keynote speakers, and photographing-for this publication-the event. Students were also involved in or responsible for making presentations of their projects. They chaired their own evaluation session at the conclusion of the workshop, and their suggestions may be found at the end of this report. Their energy and their sharing and their enthusiasm made the National Workshop one of the most unique and exciting in my experience. To be able to sit back in the Edison Theatre and watch students from J-V-L Communications video taping, and students from Bittersweet covering every conceivable camera angle as Wesley Taylor described Foxfire from the student perspective was enough to inspire the most hardened teacher.

By the Saturday night bar-b-que we had indeed become a large, affectionate, boisterous family. As I (with my sprained knee) watched the square dancing in the courtyard, a middle aged man approached me hesitantly and asked what sort of group we were. He told me that he was there participating in a meeting of ministers, priests and rabbis and that they had been watching us from a balcony above the courtyard with great interest and enjoyment. He said, "To see all these people of different ages, backgrounds and races come together so joyfully gives us hope. We just wanted to thank you." For me, that statement summed up the spirit of our gathering.

This report is not a complete record of the National Workshop. Some of the sessions, notably those which relied heavily on audio-visual equipment, could not be translated into usable papers. In three cases, the use of a faulty tape recorder produced tapes of such poor quality that they could not be transcribed. And in a few cases, the sessions were not deemed useful for this report, which is no reflection on those sessions as they were presented, but a reflection of the intended function of this publication. The papers included here have all been edited, but retain the informal style of the individual presenters. The purpose of this report is to provide a general record of the National Workshop for Cultural Journalism Projects in the form of a useful document for people interested in this approach to experiential learning.

In closing, I would like to briefly discuss the use of the term "Foxfire." It has been pointed out many times, and rightfully so, that all projects in the cultural journalism network did not model themselves exclusively on Foxfire, did not receive any direct help from Foxfire or IDEAS, and therefore should not be called "Foxfire-type" projects. Even those projects that did use Foxfire as a point of departure have developed in different and unique ways. This constant use of "Foxfire" to describe any and all cultural journalism efforts has caused some confusion and resentment. However, despite our best efforts, the term continues to be used because people know it; they recognize it; they know what it stands for, and it is easier to use than the unwieldy "cultural journalism." In a sense, "Foxfire" has become a generic term in much the same way that Levi's has come to mean jeans and Jell-O is used to refer to any flavored gelative. To many people, it stands for a particular approach to learning.

Throughout this report various speakers and presenters use the term "Foxfire" to mean both an organization in Georgia and a learning concept in the generic sense. This generalization is probably unavoidable, and perhaps should be accepted with grace in acknowledgement of the founding effort. I don't mean to suggest that anyone should abandon cultural journalism in favor of using Foxfire; but I am willing to admit the term as being both useful and appropriate in certain circumstances beyond the specific project, and have found it necessary to employ it in the generic sense in this report.

SHERROD REYNOLDS

A LOOK BACK: THE HISTORY OF THE CULTURAL JOURNALISM MOVEMENT

By: Murray Durst

It is very gratifying for me to be here speaking to you today because you represent, for me, the fruit of seeds planted several years ago. You are the realization of a notion that many of us shared in the early days, a belief that this thing we called the Foxfire Learning Concept could be spread and could grow and thrive just about anywhere. And to sit here and see that, seven or eight years later, a group of folks like you could be drawn together from around the country because you are each doing something that we now call cultural journalism, something that is based on the Foxfire experience, is very exciting for me. There were times, certainly in the early going, when there was some question as to whether this idea could be disseminated at all. But in fact, and most importantly I think, it has become self-disseminating. There is no need for some organization to lay claim to being a sponsor, to take credit for spreading the word. Each of you in your own projects are probably doing a great deal more for disseminating this idea than those of us who tried to organize the effort in the beginning.

I'm going to try to reconstruct a little bit about those early times so that you will have a sense of being a part of a continuum. I don't want to say a great deal about the organizations or the individuals involved, because I don't think that was important; what was and is important is that the idea moved. We're talking about something deeper than the spread of Foxfire, we're talking about the whole notion of re-involving learners, students, people in school, in the joy of learning, in the excitement of self-discovery, in the proposition that one learns most deeply when one is indeed involved with learning--with your hands, with your ears, with your noses, with your feet, with your being, as well as with your head.

You all know the timing of the early going of Foxfire itself. In 1966-'67 Eliot Wigginton, "Wig," and his kids in Rabun County started doing something. They didn't have a name for it when they started doing it, the name evolved as Foxfire. They surely didn't have a label as pretentious as cultural journalism at that time. They didn't know precisely where they were going, but it worked. Some magazines got published, some people began to read them and got interested in the project. People subscribed, and the notion spread. Along the way, one of the magazines ended up in a dentist's office in Washington, D.C., and a guy named Brian Beun who had founded an organization called IDEAS picked it up. Let me say that IDEAS was an organization which was, at that time, concerned with economic development and social development activities outside the United States. Scanning Foxfire, it struck some of the IDEAS' people that this was an idea, a non-formal educational process, that might be appropriate in that international development field; or, if not there, perhaps in the field of cultural minority development in the U.S. At the same time, other people were discovering Foxfire, and this is one of the unique things about the way this whole thing has spread. No one single individual or group, no calculatedness in itself has led to you folks being in this room in St. Louis.

In New York City, there was an effort called the Fourth Street i begun with a predominantly Puerto Rican group quite informally. It happened that there was a woman working in this area who was from Georgia and knew about Foxfire and the magazine. She thought it might make some sense to try something along the same lines in her neighborhood in New York. So there was an independent, almost casual kind of development happening at the same time that Eliot Wigginton was making a connection with Brian Beun of IDEAS. Wig became an associate of IDEAS for the purpose of spreading the Foxfire idea around 1970. They jointly helped initiate a project on a Sioux reservation in the Dakotas called Hoyekiya almost simultaneously with the independent development of the Fourth Street i.

In 1972 *The Foxfire Book* was published by Doubleday, and that event was probably the most significant one in this whole chain of events. The first *Foxfire* book proved to be an extraordinary commercial success in the sense that it was widely distributed and it was widely read. An amazing number of people bothered to read Wig's introduction to it--most folks don't read introductions to books--and were excited by the idea behind the book. Also in late 1972, the Ford Foundation came up with a grant to IDEAS for the purpose of disseminating the Foxfire concept. Out of that effort, given now the success of the *Foxfire* books, about a dozen additional projects were started in the period of 1972-'73. Those projects show the original interests of IDEAS, which was to use this notion of Foxfire to work with cultural minorities, as a vehicle through which cultural minorities might build their own self-concept, and build their own power base in terms of dealing with the majority culture.

One of those projects was called Angel Oak at St. John's island off the coast of South Carolina. This is an entirely black community, a community that, because of economics and politics over the years, has lived in relative isolation in the Sea Islands of South Carolina. I'm sorry to say

Photo By: John Shore

Murray Durst

that these islands have since been discovered by those who hold petro dollars and they are being bought up very rapidly and coverted into recreation spas, not for the indigenous population of the region. Angel Oak is one of my favorites, and it didn't come off. I'm hoping that some day something will get started there again, because this particular group of people are the remants of the Gullah culture.

Bittersweet--still going strong now for seven years. Bittersweet is in Lebanon, Missouri, in the Ozarks. If you didn't know about Bittersweet, you'll have ample opportunity to learn about it here; I understand there's a contigent of 14 people from Bittersweet at the workshop.

Kil-Kaas-Git, a project off the coast of southern Alaska which serves a population of Native Americans is still going.

Nanih Wayia, a project that was established in Philadelphia, Mississippi, for a group of Choctaw Indians, and has been in operation for about seven years now.

Salt, Kennebunkport, Maine, has been going about seven years. If you don't know about Salt, you may very well know Pam Wood, the advisor, because she put together the student guide *You and Aunt Arie: A Guide to Cultural Journalism*. She coined the phrase that we now use with comfort about this thing that we used to call a Foxfire-type program.

Sea Chest, another project that's still going, formed in that period of 1972-'73, down on Cape Hatteras, North Carolina, at the Buxton High School. Again a culturally isolated area. If you've never been to Hatteras, you can't appreciate how isolated those folks are. They're so isolated that they don't know whether they're occupying an island or a peninsula because at any given time of the day the ocean may decide to cut them off.

Another project was started in Ramah, New Mexico, among the Navaho Indians at the Ramah Navaho School. The project's name is spelled Tsa' Aszi', but it's pronounced "sa ze." They are still in operation in a new graphics center where they do all their own printing.

A project that was not continued--Dovetail--was started in Flathead, Montana. This was a conscious effort to bridge the gap between Native Americans and the Anglo Americans who were living in the same area.

Then there was a project on the eastern shore of Maryland, another isolated cultural situation, called Skipjack. Skipjack got going with a big start for a couple of years, then dropped out of sight for a couple of years, and is now back stronger than ever.

There were two projects started outside of the continental United States of those first sponsored ones, one in Jamaica called Peenie Wallie, (that's a lightening bug, a *big* lightening bug), and Tim Tim in Haiti. Those folks have been out of touch the last few years, but at last report they were doing well.

Those were the first, sponsored projects, and those were the projects that formed the base of the experience from which a lot of other things followed. But almost at the same time, at least on the tail end of this activity, some independent programs were getting underway. One of the intriguing ones was Loblolly in Gary, Texas, a large metropolis of 324 souls or so. The idea was picked up by Lincoln King, a high school teacher, from reading Wig's introduction to *The Foxfire Book*. They started off quite on their own. Sold stock in their enterprise for which there would be no dividends paid except for the magazine itself. Loblolly didn't get in touch with any of us until they'd been going about a year.

Loblolly was a very significant event in my mind, because it clearly demonstrated that this idea behind Foxfire could be picked up by teachers and students without the necessity of an expensive kind of workshop/teacher-training/student-training kind of thing that we had initially gotten ourselves locked into. Our awareness of Loblolly came about the time that we--Wig, Pam Wood, Ellen Massey and others involved in this initial grouping--were talking about putting together some written materials that would be available chiefly to persons interested in this idea. Those written materials turned out to be *Moments: The Foxfire Experience*, which was written by Wig, and *You and Aunt Arie*, written by Pam Wood with some help, I might add, from a whole bunch of other folks. These books were finally published in 1975. Loblolly was the confirming experience that said it was worthwile to go to work to publish those two books, because those two books would make it possible for any teacher in the country, any group of kids in the country, to pick up the idea for the price of about ten bucks--the cost of two books--instead of the price of Lord knows how much to train them all in workshop settings.

About the same time, late 1974, a little operation in Washington, D.C. called Cityscape got going. Again, rather independently-based with some casual conversation with those of us who were interested. Cityscape became the first really successful, solidly-based, urban, Foxfire-type effort in the country. They have been in operation five years now, and have served as the principal model for an urban application of the idea.

By the end of 1974, there were about 24 projects, and I haven't kept track of them really closely since. I understand that there are close to 150 projects that we know of now, and probably at least that number that nobody knows about where people are quietly working and doing their thing in their own area.

Importantly, we've moved beyond the whole proposition that it's necessary for anyone, at this point, to come along and sponsor or shove people into this idea; it's being discovered. And the fact that you're in this room is proof of that.

There are those of us who continue to work, continue to plant the seeds, and continue to nurture the idea. Because this is an extraordinarily important idea--this idea that has its roots in Foxfire and has spread and grown all over this country.

From 1970 to 1975, there were five major studies independently conducted in this country, all looking at the state of secondary education. Those five studies comprised a body of information that is generally referred to now as the Reform of Secondary Education Movement. Every one of those studies said, "Look, we have got to open up secondary education. We have got to help kids get involved with their own learning. We have got to help kids get involved with their own communities. We have got to help kids get involved with doing self-recognized, responsible things. We have got to help kids get in connection with the fact that they are a part of a cultural continuum." Every one of those studies, every bloody one of them came up with the same findings. And it was as though they were describing this thing called "Foxfire," this notion we have gener-

alized and called "cultural journalism," this whole proposition that young people in this country ought to be participants in documenting the cultural base of this country by looking at their own communities. The notion that young people in high school and junior high school, and even in elementary school, can indeed become responsible researchers. Foxfire--cultural journalism--has demonstrated that it's possible to have that excitement, that joy, that opportunity for discovery, to have those kinds of involvements through a curricular-based operation, a program that's tied, God help us, to basics. Most of the option opportunities, the involvement opportunities, the *self*-opportunities in schools are extra-curricularly based. You've got to be a jock or you've got to be a band member or you've got to be in drama in order to get that kind of involvement. Foxfire gives opportunities to do this as a student in a school as a part of schooling. And by example, hopefully opening the door for algebra teachers to think about teaching algebra as though it had some relevance to how you and I live each day, geometry teachers who can appreciate that one can teach geometry by making a survey of the community. That there is utility to knowing about triangles. It might even suggest to a science teacher interested in teaching the ecological cycle to get off his tail and find the nearest swamp and wade into it with his kids, and muck around, and find out about life at its face.

Foxfire may be helping that come about. Conceivable because Foxfire is, after all, the base--the *Foxfire* books are a phenomena of the literate world. Hundreds of thousands, millions of people have bought *Foxfire* books, have read *Foxfire* books. There's a credibility about it. Given that credible base, it may even be possible that colleges of education, schools of education, faculties of education, trainers of educators might start suggesting that the whole notion of option of experience, of involvement in the learning process is an important part of the tool kit that should be in the hands of anyone and everyone who call themselves teachers. Teachers strive to produce people, learners who know more than they. Teachers need to be convinced that they are learners. All of those things are tied to the whole notion that underlies Foxfire. And it may be that, given the success of Foxfire, given the success of all of you, that we may at long last convince a couple of colleges of education that they might introduce this notion into the curriculum which is designed to produce teachers and the curricula which is designed to recertify teachers.

In the relatively short span of 13 years, Rabun County, Georgia, has had a considerable impact on a whole bunch of folks.

Photo By: Mary Schmalstig

Mary Maxhouse

Murray Durst began his association with cultural journalsim with IDEAS, Inc. He is presently the director of the Collaborative for Experiential Learning in Boone, North Carolina.

PROCESS VS PRODUCT: A DELICATE BALANCE

By: Sherrod Reynolds

For those of you who are learning about cultural journalism for the first time, I have included this short summary of the philosophy underlying the movement. For those of you who are experienced veterans, I have included this discussion of what I consider to be the "Catch--22" of cultural journalism: process vs. product. What is stated rather simply here may be found in almost every paper published in this report. It is the blood that relates the divergent members of the cultural journalism family; the tenents that set us apart from the other forms of experiential and progressive education. You will find "nothing new," as critics are quick to point out, but you will find a fascinating blend of educational ideas, student needs, and community opportunities which work together to produce a creative solution to some of the problems facing youth, educators and society today.

Briefly, the Foxfire Learning Concept is based on the following precepts:

(1) LEARNING BY DOING: providing a wide range of hands on experiences in a variety of settings;

(2) USING THE COMMUNITY AS A CLASSROOM: it is important to move beyond the school milieu and root experiences in the "real" world where students must learn to function;

(3) EXPLORING THE LOCAL CULTURE: beyond working in the community, it is important to discover the traditions, folkways, and local history of that community to help foster a strong sense of place and of belonging. This is done through oral history research with the elders of that community, thus creating another experience;

(4) SETTING A GOAL-THE PRODUCT: in order to make the activities have any meaning, it is essential that the results of those activities reach an audience beyond that of the school. By the same token, if information is taken from the community in order to produce something, it is only right that it be put back into that community in some form.

Built into these four principles are a myriad of possibilities for learning through experience. It is important to note that the fourth point, the product, is instrumental in the philosophy because through production of something tangible comes the greatest possibilities for experiences beyond the norm. Depending on what form the product takes, the student may learn the process involved in magazine production, video taped television shows, radio shows, publishing, photography, etc. The skills are acquired in learning process while working toward a final product. The belief behind the philosophy is that students will achieve many intangible goals as a result of working in cultural journalism, such as a sense of personal accomplishment, self-pride, self-confidence, improved communication skills, the ability to make thoughtful decisions, and so on. We have found this to be true, we know that it works, and it is built on the basic premise that if you put people out in the real world to do something tangible, they will learn something from it.

Putting all these ideas into action is not easy. It takes a tremendous amount of caring, dedication, energy and stubbornness. However, the biggest problem, aside from financial worries, comes with the product. It is indeed a delicate balance for an advisor to know how much to do, how much to let/make the students do and still get the thing out on time. The root of the problem is often not in the product itself, but in the deadlines that unavoidably accompany the product. If, for example, you are putting out a quarterly magazine--that means just what it says, one magazine must be produced each quarter, no matter what. Part of the educational process is learning how to meet deadlines and fulfill responsibilities, right? Students need to acquire that kind of discipline. But what happens when Johnny gets sick and Mary is in love and Steven is playing football and Susie could care less and the DEADLINE keeps creeping closer? Usually Mr. Doe will jump in there and hustle up those articles. He transcribes a tape or two to get them over the hump, he reprints a picture here and there to save a little time, he redoes the sloppy titles because the layout is due at the printers tomorrow, he makes corrections here, fixes an introduction there and gets the thing off in time to meet the deadline. Then the magazine comes back and Johnny and Mary and Steven and Susie look at their articles with their names on them and no mistakes in them and sure they feel good about it. But the fact is that they haven't learned the steps, they have skimmed over the process. When the deadline comes around, they get ready to jump in with all the confidence in the world, but they find themselves right back where they started, floundering and looking to Mr. Doe for help. At this point, Mr. Doe gets frustrated and wonders what's wrong with those kids.

So what would happen if you could remove the pressing burden of a deadline. Suppose you decide that you're not going to produce another magazine, record, TV show, or whatever, until it's done totally by students and it's done right. No matter how long it takes, every student will know the process and be involved in every step. Well, given the structure most of our schools operate under, the kids have a quarter or maybe a semester to spend in one class. So they work along and maybe they get their interviews done and partly transcribed before the term ends. Then they decide not to stay in the class, or they can't because of a scheduling conflict, or they move away. Next term someone else has to pick up where they left off and plug along on it for awhile, taking it a little further. Each class gets a part of the whole completed, but none of the students have the satisfaction of seeing the finished product and feeling like they did it. By the time it comes out, so many people have worked on it that no one can claim it. All those students may have gained the skills, but they don't have the opportunity to use them fully. And in the meantime, there's no income to help support the project, because there's no product. It is also difficult to build a dependable audience for a product that does not appear at dependable intervals.

These two examples are extreme, but I would suspect that many practitioners of cultural journalism

recognize bits and pieces of these sketches in their own situations. Every advisor I have had any contact with deals with this delicate balance in his or her own way, and each has justifications and rationalizations for the path they have chosen. I'm here to tell you that there's no easy solution or right way to strike a balance. Every group of students will require slightly different handling, a slightly different approach. Some will be highly motivated, meet deadlines with glee, and need very little hand holding. Others will have to be prodded every step of the way with all the tricks in the book.

There are a few things that can help in setting up a balance between advisor and students, to maximize student participation and minimize adult interference. The most important of these is to instill, from the onset, a firm sense of ownership in the students for the product. If they really believe that it's their baby, that it's up to them to make it work, then they will get behind it with a vengence. And if they don't, the advisor should not step in and take over. Pitch in and help, yes, but not do the work for them. In most instances, the more conscientious students will get behind the drifters and shove, will stay late and come early and will assume the leadership role in the project. They will help each other pull it off as long as the advisor stays out of the way. I don't mean that the advisor should vanish from the scene, I mean that the advisor should advise, not do it for them. This little piece of advice is very difficult to act on. We all have egos, we all get personally involved with our work and our students' work, sometimes to the point of doing it for them to make them look good, and by extention, to make ourselves look good. It's a dangerous and tempting trap to fall into and catches most of us from time to time.

Another useful technique used by many advisors is to break the task down into workable components. If you announce to your class that you are going to produce a book, their immediate reaction is that they can't do it because they don't know how, and they're right. So you break it down into steps, and each step becomes a mini-project in itself. In a sense, every student's article is a finished product. As a teacher/advisor, your primary responsibility is to give your students the tools to work with to enable them to accomplish the task at hand. You show them, step-by-step how to go about the job, and then you sit back and let them do it. If you don't offer this kind of help and guidance, they will become terribly frustrated and feel as if they are failing you.

These are just two fairly basic suggestions that I have seen work in several projects, and that seem to help keep a balance of sorts between the process and the product. I know there are many more ideas that have been tried with success, and I would appreciate hearing about them. I also know that even these two will not work in every situation. We say that our emphasis is on process, that the product is simply a means to an end, but the product is an essential element in this approach to learning and cannot be ignored or underrated. Therefore, it is incumbent on us, as advisors, to discover ways to work with our students, to advise, guide, enable, encourage them in whatever ways necessary to achieve the process, and thereby accomplish the product. When you teach a child to swim, you don't throw him into deep water to let him learn by experience. You take him into the shallow water and teach him how to breath, how to move his arms and legs; you support his weight until he is convinced of his own buoyancy. Then he is swimming, and all you can do is stand on the shore and watch, shouting encouragement with every stroke. It does no good to let him use water wings so he "thinks" he can swim; when he falls out of the boat in the real world, he will drown for your kindness.

Photo By: John Shore

Bob Bennett and Sister Maryann Hedaa

THE OPENING ADDRESS: TOUCHSTONES

By: Eliot Wigginton

I am, needless to say, delighted to be here. I go to conferences around the country constantly, but this one is unique in my experience. It is unique not only because of the subject matter that will be discussed, but also because it is absolutely unusual to find a working blend of students and teachers and professionals in the field at a single gathering.

I want to talk primarily to the teachers and students that are here, and I stress students, because the very fact that you are here indicates to me that you are either now, or someday will be in positions of responsibility, able to give to other young people some of the same energy and love that was given to you.

When I first started teaching school, and this is an old story, I knew it wasn't working. It's not too hard to tell, when you look at high schools around the country, that the traditional methods of teaching young people aren't working very well anywhere. If English teachers knew what they were doing, then there would be no reason for a college freshman to take a freshman English course after having had 12 years of English. It didn't take me long to figure out that my 9th and 10th grade English classes weren't working either, largely because I was teaching the same way that I had been taught. So, what I did at that point was to look back over my own elementary and high school career and try to pick out those kinds of things that have stuck with me over the years, those kinds of things that have made a difference. I found that there were some general classifications of things that had remained with me.

One kind of experience which remained with me was times when visitors from the community came into the classroom, and suddenly the real world intruded. Those people became a part of a room where somehow they didn't belong; and because they didn't belong there for some warped reason, those experiences became memorable ones.

Another type of experience were the times when we, as a class, were allowed to visit into the community, leave the classroom. Then, we found ourselves intruding into the real world in a school-related context. It was unique, totally different. You never went into the real world as a part of school, so on the occasions when we did venture out, the experience was memorable.

A third kind of experience which remained with me were the times when we, as students, were given responsibility. Usually, most of the responsibility gets doled out to those young people who have already assumed that role, and the rest of us sit in the classroom and wait for somebody sometime to make something happen in our lives. A good example of that is the high school newspaper advisor who goes into a class of 25 and asks, "Who in here knows how to take pictures?" And one kid raises his or her hand, and the teacher says, "Fine, you're the photographer." And the other 24 kids sit and wait and wonder what it's like to take pictures and to get into a darkroom.

The last kind of experience which stuck with me were the times when something we did had an audience beyond the teacher. Having an audience seemed to elevate the activity onto a totally different plane. The importance of having an audience is obvious. Ask yourself how many young people would try out for the high school football team if nobody ever came out to watch the games. How many people would put months of effort into learning their lines for a school play if nobody was going to hear them? When we know there's going to be an audience there, we know that somebody may walk up to us on the street and say, "Hey, I saw you catch that pass," or "I saw the play you were in." It somehow makes a difference. Those experiences become memorable; we keep them.

I began to try and figure out some way of combining all four of these ingredients into a project that might engage my 9th and 10th grade English students in a way that they hadn't been engaged before. The "Foxfire" magazine, which does all four of those things, was the result. And then, later, as students began to tell me, "Look, we've been doing this for a couple of years, and we'd like to do something a little different. What else can we do?" I began a process of examination again.

Photo By: John Shore

Eliot Wigginton

I began to ask students who had formerly been in the project, "What kinds of things did you do in association with this magazine that you carried with you? What kinds of things made a difference?" I did the same thing with students I was working with at that point. "What do you see happening to yourself inside this project? What do you think's going on? What do you think you are doing now that's going to be useful to you later." I recommend this process to you, if you're not doing it already. It's healthy and informative.

Just for fun--I sprang this on a couple of people that are associated with our operation today, literally just a few hours before this talk--I thought it would be sort of fun to ask them to come up and talk to you about what's going on in their lives. One of them is a student who is currently involved in our operation, and I've asked him to talk to you about his experiences with Foxfire. His name is Wesley Taylor, and as Wesley talks, you might listen and ask yourself what he's saying in terms of the classification of experience I've just mentioned. The second person is one of our staff members, Mike Cook, who is a former student of mine. Mike was associated with the project for a couple of years as a high school student. He's going to talk a little about what he took away with him, and how he views the kind of work we're all doing from a perspective of having been a Foxfire student six or seven years ago.

Wesley Taylor: I've taken just about all the Foxfire courses that are offered--seven different types of courses--and I've taken all but one of them. I've learned lots of stuff that I find useful. One of the courses I've taken is video tape. In video, we put a show on the cable once a week. I did a show on quilting for video, and we put it on the cable. We made some mistakes and goofed around, but we got it done. That's the way you learn stuff. We also tape ball games and music concerts and stuff like that. But, the thing that I learned was--maybe I won't go into a field like that, and maybe I won't use it in any job that I take, but I learned stuff. I can look at TV and see what's going on. Most people just look at TV without thinking, but I can see it and say, "There's a good edit," or "There's a good commercial." I know what goes on behind the lines, and to me, that's important. I learned something.

I've taken photography and learned how to use a camera and the procedure for developing film. And again, it may not be a career, but I can have it as a hobby. I can look at a picture and know how it got there, how the process works. I'll always have that.

In the magazine class, everyone does an article. I did one on Leonard Webb. He showed us how to take a long neck gourd and make a banjo out of it that he can play on. You learn a lot of stuff working on the magazine. You learn grammar because you have to edit and write your introduction; you learn math when you reduce pictures for layout; you learn history by talking to people about how things were in your area, and that's real important.

I've also had record production, and we're now working on an album. We recorded four men who are each about 70 years old, who live in western North Carolina. They make banjos and dulcimers and play the old timey way. We're learning a lot about grammar because we had to transcribe the interviews then edit them for the record insert. But what's more important is that we're creating a document--that is, something that's historical, and that's never been done before. I get a good sense of satisfaction out of that. We worked on that all summer.

I've also taken the environmental class. There is a class on biology, but I took the solar class. It was an experimental class, and we made a solar collector. We didn't go by plans. We just saw one and tried to make one like it. We made a lot of mistakes and had to change things around a couple of times. We learned a lot making that. We learned woodworking and math and science.

In all these things I've done with Foxfire, I've learned stuff that I think is useful. I may not choose a career in them at all, but I've enjoyed doing them. I've had a good time. And that's the reason I take Foxfire courses, and I'll continue to take them.

Photo By: Todd Waterman

Wesley Taylor

Photo By: John Shore

Mike Cook

Mike Cook: One of the things that I think was most important in looking back on my experiences with the project, and something Wesley mentioned several times, was the freedom to make mistakes. Having been on both sides of the desk now, I know that one of the hardest things for a teacher to do is give students that freedom; but as a student, one of the things I got the most out of was the fact that we were allowed to do things on our own, and if we screwed up, then we screwed up, and we had to cover for it.

Once when I was in high school, we were trying to put a magazine issue together, and Wig, in his usual manner, had run off and left us to do it. We were going from Wig's place down to Paul Gillespie's house and had all the stuff stacked up in the back of the jeep. Somewhere in about a mile and a half stretch of the road, one of the pictures fell out, and we had to go back and find it. In the dead of night, hanging out of the side of the jeep and using a flashlight, we finally found it and finished the layout.

Another time I was supposed to go into a church to record some music. I checked out the equipment, got everything together, got the microphone stands set up. That person that was supposed to meet me didn't show up, which was not unusual. So I got all the way down to the church and all set up and discovered that I didn't have any tape.

Another unforgettable experience happened while Wig was away at school getting his Master's. He had left us behind to continue producing the magazine, and one of the stories we did during that time involved moonshining. David Wilson and Paul Gillespie, who were both on the staff, went out to take pictures of the still. They had worked several weeks to get this man to take them back to see the still, and he blindfolded them and swore them to secrecy. David started taking pictures and, after going through what should have been a roll of film, he discovered that he didn't have any film in the camera. So, they had to go back and start all over again. We made a lot of mistakes, and we had to cover for them. That was important.

Another thing that stuck with me was the decision making process. When you're a high school student, one of the hardest things you can do is convince yourself that you can make all kinds of decisions, at least it was for me. When we worked on the magazine, we were responsible for all the facets of it--layout, photography, everything. I would continually find myself asking, "Is this right? Can we do it this way?" And usually, Wig would respond with, "Well, try it that way and see." So gradually you learn that you can make decisions and do things the way you want to, if you think them through. That stuck. We made decisions in class a lot of times. People would want something from us, want to use something from the magazine, and we would interview them to find out whether we wanted to work with them or not. This still goes on in our classes, and it really makes you feel like you have some say so about what happens.

Another thing that has really stuck in my head is the people I've met. I was on the first trip to go and see Aunt Arie, and if any of you are familiar with the Foxfire books at all, you know that Aunt Arie was a person who really epitomized the kind of exchange we are looking for. She was like everybody's grandmother and had this incredible strength about her. Despite the fact that she couldn't move one side of her body very well, she was able to live alone and raise most of her own food and do what she wanted to do. I met lots of people who lived their lives the way they wanted to and weren't ashamed of it. It made a big impression on me.

Those are the three things that stuck with me, and the things that I feel are most important: the fact that we were allowed to make mistakes that we had to take responsibility for; the fact that we got to make decisions that, again, we were responsible for; and the fact that we had the opportunity to meet people in our community who were not ashamed of who they were and how they had lived their lives.

Eliot: When I began receiving that kind of information from my students, it became fairly easy to distill out what kinds of components that should be at the core of anything further we tried. I took all of the information that I could gather and boiled it down into four touchstones, four basic rules of operation, four things that would have to be a part of any project that we did. I'm going to run through these, even though some of you have heard them before, because I think it's useful to be reminded of this kind of thing. And there are a lot of young people here today that are going to be working with younger students, or may perhaps become teachers themselves someday, and they may find this information useful.

One of the things that becomes a core ingredient is the realization of the absolute necessity of personal experience. Students are, to a large extent, experience poor. Most of the information that they receive is secondhand, it has already been processed, it's in the form of a textbook or a television show. We all know that most of what we learn, we learn through personal experience. You don't learn how to ride a bicycle by reading about it; you learn how to

ride a bicycle by getting on it and falling off and skinning your knees eight times and finally mastering the damn thing. This belief is buttressed by the realization that once students have had some of the experiences that we are able to provide through our projects, they are never again the same human beings. The first time a student prints a photograph that he or she has taken and comes out of that darkroom with that dripping wet print, you *know* that you've got a different human being on your hands. You know that something has happened inside that kid's head.

A second touchstone is, knowing the need for experience, and being convinced of that, to give students every opportunity to have those experiences. Kids can do far more than they are given credit for, if they are given the opportunity to do things. As teachers, you have to step back and let them do, and beyond that, you have to constantly put them in situations where they are challenged, where they can have experiences. Realizing the paucity of experience at the high school level, before you start to do anything related to your project, stop and ask yourself why a student can't do it instead. If you can't come up with a good reason, then go and find a student. Teachers are constantly making assumptions about what our kids are and are not capable of doing. In the early days of "Foxfire" magazine, many teachers tried to discourage me from trying anything. They kept reminding me of the fact that I was a hot shot from Cornell University and that I didn't know anything about the Southern Appalachian Region. They said that the pupils in my 9th and 10th grade classes were reading and writing at way below the national average and would not be nearly as competent as I seemed to think they were. They predicted that the magazine would be an embarassment to me and the students. Well, I'm delighted to be able to report that last November the *Foxfire Book* passed Billy Graham's *Angels* in sales, and in so doing became the largest best selling volume in Doubleday's 75-year publishing history. It was written by 9th and 10th grade students who, according to those other teachers, couldn't read or write. Teachers all over this country make kids cripples on a daily basis with the assumptions they make about what they can and can't do.

A third touchstone is that it's vital for the work we do with our students to be rooted in the community that surrounds our schools. The immediate community is the most logical experience base from which to work. It is the place where kids are wrestling the hardest to try to make some sense out of their lives. It is the place where students have to live and work and survive on a day to day basis. There is an astounding level of ignorance about the communities that surround our schools, a level of ignorance that we, as teachers, are supposed to be addressing. Young people should know how things get done in their communities, how the political system works, where the power structure lies. If they don't walk out of the doors of a high school knowing those things, then the stated goal of "training tomorrow's leaders" becomes a mockery.

I have a sort of perverse notion in the back of my head that one of the best things that could happen to the public school system would be for all the textbooks to just dry up and evaporate and go away. Then we would have to fend for ourselves, create our own texts, reprocess all that information ourselves, and every year have the kids do it all over again. Then we could make the information relevant to our communities and useful to our students.

The fourth touchstone concerns some basic facts about adolescent psychology. During early adolescence, the needs which exert the greatest influence on the day to day life of the young person are affection, esteem, security, recognition and belonging. The single most important thing that can happen in their lives at that time is that they get an unshakable conviction of their own self-worth. It is only after that need is fulfilled, and that sense is acquired, that a young person can begin to think about extending himself or herself to other people. It's hard to believe that you have anything valuable to give to others when you don't believe you have any value or self-worth yourself. We have to help young people achieve a sense of self-worth first, or everything we throw at them about comma splices or quotation marks is doomed to be shuffled off someplace and forgotten.

The second phase of adolescence is called, logically enough, late adolescence. During this phase the most important thing that has to happen to a young person is that they be involved in real work in the real world. It is only through having the opportunity to do real work at this point that young people know they are capable of operating in the real world as adults. High schools, by and large, don't provide this opportunity, and that's the reason many young people would rather be washing dishes at the local Pizza Hut than sitting inside a classroom. Students are constantly giving us little verbal messages, "Why are you making us sit here? Let's do something. What are we going to do today?" They go home and their parents ask, "What did you do in school today?" And they say, "Nothing." The students probably did do something, but the fact that they perceive it as nothing is a pretty telling damnation.

An experience I had in high school gives a good example of how this fourth touchstone works. I wasn't a very good high school student. I failed the 9th grade and had to repeat it, and my father, who was a professor at the University of Georgia, was not amused. He sent me away to a special school. In the 10th grade, I had an English teacher named Jack T. He saw a composition I had written and took it by the office of the school literary magazine and said, "Here, I thought you might be interested in seeing this. I thought it was pretty good." They thought it was pretty good too, and they printed it. I got copies of the magazine and all the words I had written were there, just the way I wrote them, and they had my name spelled right, and I could take that magazine home to Mom and Dad and say, "See, this proves that I'm not as stupid as you've been led to believe." I went on to college and spent two years in pre-med, a year in archeology, and a lot of time fumbling around trying to figure out what it was that I wanted to do and become in the world, and I eventually wound up doing what I'm doing now. I'm convinced that the reason I became a teacher of English with 9th and 10th grade students who started a little magazine called "Foxfire" was because of that single act of generosity on the part of that 10th grade English teacher a long time ago.

That's the scary thing about our jobs, the fact that we have that kind of power. It's a little frightening. You students have that kind of power too, because you work with younger

kids, you teach them how to do things that you've already mastered. You can make that kind of difference in someone's life.

I have a dream that someday I'm going to walk into a public high school and find everything right. I want to believe that in this country there is one public high school that works. In every division of the curriculum and every class, I want to see students doing things that they perceive as being valuable and useful and important, engaged in a real life wrestling with the content and material of those courses, extending themselves into the community to participate in real work. I want someday to see students walking out of the doors of that high school being self-confident and competent and curious and sensitive and eager and willing to make a difference and able to take their own futures and their own destinies into their own hands.

Teaching is hard work. I know it is and you know it is. Every member of my staff puts in more than an eight hour day; none of us have summer vacations, we work straight through. We get to know our kids, we spend time with them. If they need a place to stay, we share our homes with them. Being the kind of teachers you are, you will also find yourselves in the role of nurturing other teachers. Teachers who are just beginning to take the first kinds of steps and need your help and encouragement. And sometimes, students will find themselves doing something that is an extraordinary thing for a high school student to do, and that is going up to a teacher who has just made a step and tried to do something a little different and saying, "Thanks, that was fun. Let's do more of that."

Teaching involves a lot of energy above and beyond and apart from "Read Chapter 26 and answer the questions at the back for homework." Sometimes we get discouraged. Sometimes we get tired, students and teachers alike. But we find strength in the knowledge that our lives are full in magical ways. I draw strength from that, and from seeing things happen in sort of a whirlwind around me. And while I put out a lot of energy, I can draw strength from the fact that often my students are giving me back more energy than I'm giving them. You students will find the same kinds of things happening to you as you share what you've learned and as you watch younger kids grow, thanks to your generosity and your attention and your love. All of you draw strength from knowing that you're making a difference, and that's important.

A lot of times when I get discouraged, I think of a man I have a lot of respect for, a mentor, named Miles Horton. One day when I was discouraged, Miles said to me, "You just can't worry about problems on the national scale that you don't have any control over. Don't burn up your energy thinking about stuff like that. Spend your time trying to create islands of decency around yourself. Try to create sanctuaries around yourself where kids don't feel threatened and you don't play power games and you don't punish kids with grades, where mistakes are welcome and kids don't feel like they're wasting time and being wasted, where the world is our classroom and where we celebrate together the job of learning and discovering and our common humanity. Create those things around yourself, and then begin to get to know other people that are doing the same thing and find them and draw strength for the fight from knowing that they're out there fighting the same battle. And when possible, get together with them and fight together.

You're doing that, right? That's what you're about the business of doing every day--putting around yourselves islands of decency where people feel that good things are happening to them. Sometimes you feel lonely. Sometimes you feel frustrated. Sometimes you're tired. So draw strength for what's coming from the people that are here, and draw strength from the fact that you are making a difference. You know you're making a difference, and I know you're making a difference, and I salute you for that and I wish you well. Thank you.

B. Eliot Wigginton is the founder of the well-known Foxfire project in Rabun Gap, Georgia. He is the editor of the five FOXFIRE Books, and has taught and lectured all over the United States, usually with students in tow.

Photo By: Mary Schmalstig

Roger Holdsworth of ASCOLTA

Photo By: Todd Waterman

TECHNICAL WORKSHOPS

Lynn Kippax of SALT

ADVERTISING AND PUBLICITY

By: Don Kornblet

In advertising and publicity, the first question you have to ask is, "Is this product worthy of promotion?" Because if it isn't, you're not going to be able to sell it, no matter how much publicity you give it. Having talked with some of you, and having seen many of your publications, I think what you are doing is very interesting and highly promotable. It's unique, the people who do it are unique, and I think you can sell it to the public. In my opinion, it is definitely worthy of promotion.

The next question you have to ask is, "How do I promote this product?" There's a great deal of judgement involved in this, a lot of subjectivity. There are some basic tactics you can use, but one of the most interesting things about public relations and promotion work is that the sky's the limit. Any wild, crazy idea that you can dream up to promote your product is fair game. It can be very creative work, and I gather that creativity is something all of you are comfortable with, or you wouldn't be involved in cultural journalism. It's important then for you to keep an open mind, that you try to come up with unusual schemes for promotion, that you not give up if one idea fails, because there are hundreds of others that will work.

I'd like to begin with the area of circulation. How do you build up your circulation? You can start by looking at the people who are already subscribing and reading your magazine. Who are they? Why are they interested? Where are they? This information will help you define the target groups, the geographic range, and the types of individuals who are interested in your publication. You need to decide how wide a circulation to aim for, so that you don't dissipate your energies by trying to promote your magazine beyond the area of expected response and interest. Does the publication appeal to a strictly local audience? Does it have a state-wide appeal? Is it regional in scope? For example, *Bittersweet* deals with the Ozarks, making its appeal regional, and therefore it is to be expected that the circulation would encompass that whole area. It would be natural for them to concentrate their publicity efforts on the Ozark region. Other magazines may deal only with material from their immediate vicinity, and it would probably be wasted effort for them to go after state-wide circulation. But don't limit yourselves unnecessarily either. One might think that *Foxfire* would only appeal to the Appalachian region, when in fact, its circulation is much wider. Don't pass up opportunities to publicize your publication because you don't think other people would be interested, but use your own efforts and energies judiciously, where the percentage of return will be greatest. Once you have assessed who your readers already are, begin to build your circulation by extending that group. For example, if half your circulation goes to libraries or senior citizen's homes, this will tell you that these are natural places to concentrate your promotion drive.

Let's talk a little about promotion and publicity. There are a number of ways to approach this, but the main thing that I want to impress upon you is the importance of having an overall plan for PR, or public relations. The best idea is to find someone in your community who has some experience in this area and is interested in your project. If you have an advisory board, I would strongly recommend that you invite this person to be a member, thereby pulling them in even more. You should sit down together and develop a general, long range plan with six or seven components. Media would be one of them, getting on the speaking circuit would be another, a plan for bulk mailings, special mailings to specific target groups, marketing, and so on. There's a whole range of possibilities, and what you need to do is work with an advisor to map out a comprehensive PR plan for your project. Even if you don't end up doing all the things you outline in the plan, it is still an excellent exercise to work through. It will force you to examine all the angles thoroughly before starting off in a hit-and-miss, haphazard manner. I promise you that your efforts will be more cost effective and produce more results if you first lay out a plan of attack.

There are some specific suggestions that I can give you concerning promotion and publicity. One of the ways to generate publicity is to simply prepare a background memo, it doesn't need to be more than a page or two, and send it to the editor of your local newspaper or to the news director of your local television station. Indicate that you would like to encourage some kind of article about your project because you feel that it would be of interest to the readers of the newspaper, or the viewers of the local television station. The editor's job is to fill the space with interesting and informative material. Don't be meek about it, you're helping him or her do the job by offering your project as news. By getting information out about your project and your involvement in it, you will also get word out about your product, and that's some of the best advertisement there is. If you're located in a metropolitan area with a large newspaper, you should be careful to find out who puts together the various sections of the paper and address yourself to that particular editor. Go to the feature editor and suggest a human interest story about one of your subjects; go to the education editor and offer an article about your project and how it works in the school; approach the women's editor with traditional recipes or home remedies; go to the sport's editor and explore the possibility of running your magazine's story on Babe Ruth, or whoever. There are lots of different departments in a large newspaper, and what you should do is very conscientiously approach each of those departments with a particular angle. Just be sensitive to the fact that there is interest in what you're doing, but it's up to you to tailor the information to meet the needs of a writer or reporter or editor. Beyond having someone do an article about your project, you might think about the possibility of actually publishing an excerpt from your latest issue in the newspaper as advertisement. You would be taking something newsworthy out of your publication and promoting it in the form of a news release, similar to a movie preview. You should also check to see if your state has a state magazine. In Missouri there's a publication called *Missouri Life*, which deals with things of state-wide interest. Inquire into the possibility of having them do an article about your project. That would be a natural way to expand your circulation

throughout the state.

You should always keep in mind that the media is accessible. You pick up the telephone, you write a memo, you make an inquiry, and there they are, waiting and eager for information. In fact, the job of the media is to continuously look for interesting things to share with their audiences, so don't hesitate to toot your own horn, to talk about your project, to talk about your publication. Radio and television are excellent forms of communication. Listen to the radio and find out what stations would appeal to the audience you're looking for. Watch local TV stations for shows you might be able to appear on, such as local talk shows or community interest shows. All radio and TV stations are required to have a certain amount of public service time set aside, and to do interviews. Public service time is a requirement for holding a radio or TV license, so don't think you're asking a favor, you're only offering to help that station fulfill an F.C.C. requirement. If you don't do it, the Red Cross will do it, the public schools will do it, the churches will do it, so there's no reason why your project shouldn't take advantage of this opportunity.

Another vehical which you may be able to use in distributing your publication are State Offices of Aging. Most states have them on the state, regional and local levels. Senior citizens are a natural audience for the kind of information found in most of your publications, and they represent a fairly sizable portion of the population. There are lots of senior citizen's organizations and programs; there's a senior citizen's program which operates out of the mayor's office. I would begin at the state level and try to convince them that your magazine is something that would be of interest to all senior citizens in the state. You might want to consider a group subscription rate in a situation like this. At one point my organization went to several unions here in St. Louis and said, "Look, your retirees would be very interested in the kind of information that's included in this publication." We ended up selling close to 2 thousand subscriptions through a group rate using this approach. It may be that when you go to large organizations--churches, senior citizen's groups, schools, service organizations--that you might want to offer special group rates to the individuals that belong to that group as an incentive.

Another avenue your should consider is the government. Like the media, the government is accessible. There's no reason why the local mayor or governor shouldn't create a day in honor of your project. They do this all the time. You might call your state representatives and involve them in what you're doing. Invite them to visit the project, and that becomes a newsworthy event. Perhaps your state senator could introduce a proclamation honoring your project, and that creates more news, which creates more interest in your project, which results in more subscriptions. This may seem out of reach to you, but don't toss it off until you've tried it. It's not an unreasonable request at all; you're doing something of value for both the state and for public education and it's right that they should salute that effort.

Let's talk a little about bulk mailings. This is one very direct way to reach a whole new group of prospective subscribers at a reasonable cost to you. When doing a bulk mailing, you should include a brochure, a well-written letter, and, ideally, some visuals of say, front covers. The form of the letter is important, and it should be aimed at your target audience. Given the type of projects you have, you should stress the fact that this is an educational venture, that kids are doing the publications, that you are helping to preserve the local culture, or whatever. You should describe your project and your publication--subject matter, style, etc.--and give all the subscription information. You might want to include information about how to become a patron by giving a tax deductable donation of 50 dollars or so. Include the option of sending a gift subscription, especially if you are doing a mailing around Christmas. If you want to offer back issues, include a brief description of the contents of each issue, along with price information. You should also include an addressed return envelope. This simplifies the process and makes people more inclined to subscribe. You might want to investigate renting a business reply number from the post office. This service enables people to return the envelopes without putting a stamp on them, and you pay postage only on the letters that are returned. The current rate is 27 cents per letter. If, for example you send out 500 or 1,000 letters, and get 50 back, you pay postage only on those 50. If you have included your postage cost in the overall subscription rate, then paying 27 cents per letter which contains a check for 10 dollars or whatever, will be worth your investment. The purpose is to encourage people to subscribe, to make it easy for them to do so.

Now, this sounds like money to you, right? And being non-profit, or school associated, you probably don't have much money. So, when you draw up your PR plan, spend some time researching the cost factor of the package. You can type up your letters and have them quick-copied, and it will run you around 20 dollars per thousand. Go to your post office and find out the cheapest way to send them out, probably third class bulk rate. Find out whether you can use the school's bulk rate number for your mailing, if you don't already have one. You should realize that you will have to spend some money, take a little risk, in order to substantially increase your circulation, in order to make money. That's the name of the game--you have to spend money to make money.

Let me tell you, you have a double barreled advantage. There's the publication, which you have the opportunity of marketing and promoting, and there's the program, or project, which is larger than the product alone. You can build on that program, you can establish an advisory board, you can get coverage in the media, get people talking about you, create interest around your project. Whenever people are talking about you and what you are doing, you're doing a good job with promotion and publicity. There are endless opportunities, limited only by your imagination, to get people to do just that. But you have more than just a publication to sell, you have a *project*, an educational venture, and that is important for you to keep in mind. It's exciting, and you have to assume that the public will want to hear about it. Advertising and publicity just comes down to selling an idea, and in order to effectively sell an idea, you must believe it is worthy. From what I've seen here, I would say that all of you believe in what you're doing, and that's what you have to sell--the idea--and the product is a part of that idea. People like that and they'll buy it, but it's up to you to tell them about it.

ON ARCHIVING

By: Dr. Edward Ives

If you're going to talk about archiving, one of the first things you have to decide is whether your material will be meaningful to someone else. Now, you know perfectly well that when you go out and have an interview with someone, that frequently some of what is said on that tape only makes sense to you because you were there; you know what he means, you remember that when he answered that question, he shrugged. The tape serves to play back the words, which may not be very clear, but you remember the *sense* of what he said. But if that tape were to go to an archive and someone 20 years from now, or 50 years from now were to listen to that tape, it wouldn't mean a thing to them. So, the material that you put into an archive is material that somehow has to be made meaningful to other people in the future. It will have to be of good enough quality to last, which includes things like using paper for transcripts that won't go to pieces, and good quality tape. And the material has to be documented thoroughly in some way, you have to be able to locate the information after it's put into the archive.

In one sense, the articles that you publish from interviews are documents in themselves. If the interview tapes are destroyed, then the article becomes the primary source after the person interviewed has died. A researcher or historian or linguist, however, would prefer to work directly from the tape to find out exactly what was said. If you do set up an archival system, the original source will be available. It will also give you the option of collecting material for its own sake, because it is worthy of documenting rather than only gathering material for publication.

I think one of the first things that you've got to ask about archiving is, "How much do you want to do?" You can really go ape on something like this and spend a tremendous amount of energy and go through an awful lot of drudgery, and there's just no way out of it if you're going to do a good archiving job. There's just an awful lot of checking, rechecking, bookkeeping, this kind of thing, and in a way, you need to ask yourself if it's worth it. Do you really want to go through all that? If what you're interested in is the cultural journalism experience, then maybe you don't. Maybe it's enough just to write those articles, publish them, and let it go at that. I don't want to denigrate that at all. I think it's just fine. But a by-product of the journalism process that seems to become a problem for many of you is the problem of all those tapes that you can't bear to throw away. Well, you've got them, what are you going to do with them? How are you going to systemitize them? Do we keep them or don't we? What are we keeping them for? Do you just want some sort of filing system, or are you really going to set up an archive with the idea that you are establishing something that hopefully will be useful to other people in the future? I think that gets to be a real problem and I think that the first question you should ask is, "What is it that we want to do?" And you may decide that you don't want to get into all that.

Another thing is that I don't think you need to feel like you have to save everything. There are some things that will just be no use to anyone. Or, if the tape is so distorted or full of background noise that it is impossible to understand, I think you need to ask yourself whether or not it is worth your time and effort to put it into the archive. The problem that you run into here is deciding what will be of some use in the future. Subject matter-wise, I'm not too concerned. You usually assume that most information will be of some value. But physically, is it worth keeping?

Let's assume that you have decided to set up some kind of archive. One of the things that means is that you have to approach things with an archive in mind. It's going to make a

Photo By: Mary Schmalstig

Dr. Edward Ives

difference in how you do your fieldwork. For instance, one of the first things you should always do on a tape is to identify the tape. You run your tape forward 20 counts or so on the counter, because the archives is going to want to put its own information on the beginning of the tape. Then, once you've reached that point, you say something like the following:

> "This is Friday, August 10, 1979. I'm in Eliot Hall of Washington University, St. Louis, Missouri. I am talking with Jane Ing about her experiences as a graduate student. My name is Sandy Ives."

Get that information on the tape to start with. You get to the end of side one, and you try to catch it just before the end and say, "End of side one." Then you put a little announcement at the beginning of the next side saying, "This is side 2 of the interview with Jane Ing, August 10, 1979," and go ahead with the interview. Why? Because in an archive you're going to wind up with hundreds of tapes, and it's inevitable that a tape is going to get mislaid sometimes. If you wind up in the archive with a tape in a blank box, or no box at all, and that announcement is at the beginning of the tape, you can always figure out where it goes.

Another thing that you need to do is clarify statements made on tape. If you're interviewing someone and they say, "He was standing about as far as from me to where you are," you've got to find some way to indicate exactly how far that was to make it meaningful. You can do that right on the tape, you should always be on the lookout for this kind of thing. You can say, "About 20 feet?" "Yeah, about 20 feet." You can also do it in a catalog. Refer to the quote and put in brackets (about 20 feet).

You also are going to have to be a lot more careful about how you handle the tape recorder. Take a little more care in how you place your microphone. The thing is no longer just a way of reminding yourself of what happened, it's got to be something that means something to other people. I teach students never to use the built-in mocrophone on these cassette machines, always to use a plug-in mike, and to try not to put them on the same surface because it picks up too much background noise.

Another thing that you're going to have to think of is release forms. If you're doing an interview with someone, and they know you're going to do an article, it's always a good idea to get a statement from that person stating that you can use the material in an article. If you're going to put the material in an archives, you've got to get one. One thing that is very important is that everyone involved knows exactly what's going on. We are very careful to do that with the people we interview. If it involves publishing an article, you have to tell them. If it involves putting the material in an archive, you tell them that too. You must explain what an archive is and why you're establishing one. "What we're doing up there is, we're making a collection of interviews with people who used to work on the railroad. In the future, if someone wants to find out about it, they can listen to someone who was actually there and did the work." When people understand what you're doing, they usually approve. We also have students get this on tape. After they have identified the tape, they say, "Remember when I was explaining the archives and you agreed to allow this material to go into the collection?" "Uh-huh." Sometimes this gets in the way, and students don't like to do it, but it protects us. Legally, it won't stand up in court, and we ask them to sign a written release for legal protection, but what it does show is that our intentions were absolutely clear. Basically, it's just a matter of everybody understanding what's going to happen to the material. And like I stated earlier, if you have an archive you must have a written release of some sort on file. I think you have to be especially careful if you're associated with an institution, as I am with the University of Maine, because they're the ones that would be sued.

Another thing that an archive requires is very careful documentation. When we get a tape in, either that tape has to be completely transcribed, or it has to be completely cataloged. Transcription is so laborious, and it's usually inaccurate. No two people can transcribe a tape the same way. For that reason, I feel that it's important for people to go to the primary source for information, and do their own transcription of the material, if that's necessary. And then too, transcribing takes a tremendous amount of time. We figured that a good transcription takes 10 to 15 hours for a one hour interview.

If you don't transcribe the tapes, you can do a catalog. A catalog is a very detailed summary of the interview, of everything the person said, including names, places, and so on. You put the catalog in the archives, along with the tape. A person will look through and say, "Hey, that's great. That sounds like the kind of material I want." You say, "Fine, the tape number is on the catalog, you can go to the tape and transcribe it yourself." We do cataloges instead of transcripts. We can do a catalog in four hours, it's much cheaper, it takes less time, it's less fussy, but it's still complete and offers a guide to the information in your archives.

Photo By: Mary Schmalstig

Dan Melton

Putting restrictions on material is another consideration. I will put any restriction on an interview that a person wants put on it, although I will try to overcome some people's fears, if they seem unfounded. If a person states very plainly from the start that the material cannot be used under any circumstances, you have to ask whether it's worth collecting or not. But I will put any reasonable restriction on an interview that a person tells me to--any restriction, no matter how unreasonable I might think it is, because it's their right. We have very little problem with this, because we have very little sensitive material. But you may run into it. In addition to that, I will put any restriction on the interview that the person who conducted it wants to put on there. For example, sometimes a student will express an interest in using the material they collected for something of their own. I say, "Fine, but if you want to do something with it, you have to do it within the next 10 years." I put a restriction on there until January 1, 1989, then it's free again. The student also signs a release form, usually unrestricted, but it may be restricted to a specific date.

All right now, when somebody turns something in to us, what do we do with it? Well, what we do is this. Every accession that comes in gets a number. An accession amounts to a collection of material, whatever that material may be, which is turned in at one time on one particular project. Basically there can be three different kinds of material--tapes, photographs, and artifacts. I should add a fourth, which we haven't monkeyed with much but are going to start having to monkey with, which would be slides. A fifth might be video tapes. So if you turn in an interview that involved four tapes, that interview would get one accession number.

How do we number the accession? There are two different ways that I can suggest. One, the way we do it, is just number them straight out. The first accession that came in was number 1, the last was number 1,347, the next one will be number 1,348. There is another way, and if I were starting all over again, I would probably use it. It is a year system. You give the accession a number made up of the year in which it comes into the archives, and the chronological order it comes in, that is 79.1, 79.2, 79.3, and so on. It's a very simple system, and I don't know why I didn't think of it before.

When material comes in and is assigned an accession number, we also fill out an accession sheet on it. This lists the name and address of the person who turned in the stuff, and a description of the material. Now this gets a little confusing, but let me see if I can explain it. In addition to the accession number--which shows us how much material of all kinds have come into the archives--we also number the various kinds of material. Therefore, tapes would have their own number, in addition to the accession number. So if you turned in four tapes with that interview, and the accession number was, say 79.57, the tapes might be numbered T68, T69, T70, and T71. The same goes for photographs, video tapes, slides, artifacts, whatever. This information goes into an accession folder, along with the catalog sheets.

We also have separate files for the different kinds of material. In the tape file, for example, there is a card for every tape, by tape number. The card states what's on the tape and refers you to the accession number, which is where you would have to look to find the folder or tape itself. And for photographs, we've done the same thing. There's a card describing each photograph completely, and that card will also refer you back to the accession number.

Now you've got an archives, that's fine, you've got a nice way of storing things. But how's anybody going to find anything? That's the next problem. You have to work out some kind of indexing system. I do that, and I would suggest that you do it, by asking yourself certain questions. "What are we going to want to find out? How are we going to want to look stuff up?" I've come up with three answers. We have a personal name file, all names, so that you can look up a particular individual. Then, we've got a place name file, all place names are indexed should anyone want to find out information about a certain place. The third type of information is subject matter. That is a tough one, but no matter how you do this, as you go along make some kind of subject index. I don't care how rough it is, don't wait around. It is infinitly easier to keep track of subjects as you go along than to attack a huge pile once they're in the archives.

Now there's one little bit of advice I want to give to you in closing. Find a system and stick to it. Make sure you know one system, and then stay with it. Be consistant. On the other hand, I say that but we have have changed our system. The changes came only after a lot of agonizing. It's much, much better to think the thing through first, make a decision and go with it.

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THE PROCESS OF WRITING

By: Carol Spangenberg

Photo By: John Shore

COBBLESTONE Students Registering

I'd like to begin by saying that writing can be fun. That's one of the first things I try to get across to my students, and it's basic to my own philosophy of the teaching of writing. Unfortunately, writing is often looked upon by students and used by teachers as a punishment rather than a joy. Somewhere between kindergarten and the upper grades, my students develop the attitude that writing is always tied to an assignment; it is viewed as something to avoid whenever they can, or if unavoidable, to get finished as quickly and painlessly as possible. I can't undo the damage done to my kids' attitude toward writing, but I can try to get them to start over, and that's basically what I do. We start at the point when writing was still fun, was a discovery, was exciting and natural--before it became a chore.

Before I discuss how I go about starting over, I'd like to talk a little bit about how to approach the teaching of writing. It has been my experience that ninety-nine percent of all papers written in a classroom situation are written to the teacher. By that I mean that the student tries to "phyche out" the teacher and write what he or she thinks that teacher wants to read--the great educational con game. If the student is perceptive, the teacher is pleased, and the reward, in the form of an "A", is bestowed. The teacher judges the student's work and, by extension, the student himself. Because of our twisted system of evaluation, high grades are seen as good, low grades as bad, and that assessment reflects onto the student--which, not surprisingly, influences his/her behavior. In evaluating a student's writing, I think a teacher needs to be very careful. It's easy to put red marks all over the paper, pointing out the misspellings, the incorrect grammar, the poor sentence structure. But suppose the content of the paper is good, suppose this "bad" student has something to say, despite all the errors. If you, as the teacher, give that paper a poor grade anyway, ignoring the effort to express something, will that student ever try to write correctly? Or at all? My own philosophy is to stay away from formal evaluation as much as possible. If you're trying to get kids to write, give credit for every piece of writing they turn in, period. Then grades become an incentive to continue, and to improve skills, rather than defeating them from the start.

Now, let's begin by defining what writing is for us. Writing is--what? Writing is sharing, communication, putting your thoughts on paper, thinking. Writing is all of those things and more. It is a process of conceiving ideas, ordering them in our minds, and instructing our right or left hand to put the appropriate symbols on paper to express those ideas. I call this process "cluing"--allowing thoughts to be brought from a conceptual process of the brain to symbols written on paper. In order to do this, we first have to master the symbols--the alphabet. Secondly, we learn how to group these symbols into words, and finally we learn how to group the words into complete thoughts or sentences. Most people manage to deal with the mechanics of this process--they know the symbols and how to use them, they understand the basic procedure--but somewhere along the line the flow from conceiving an idea to expressing it clearly on paper gets confused or blocked. They become frustrated with words, frustrated with all the rules, and with their apparent inability to "say it right." The result is that often they simply give up, believing themselves incapable of writing. That's where I begin with my students, and as I mentioned, my first job is to dispell the frustration and atmosphere of failure that surrounds their past experience with writing and make it fun again.

We begin the process of writing by doing just that--writing. To deal with their fears and frustrations, I approach certain problem areas that most students seem preoccupied with, beginning with topic selection. "What should I write about?" Whatever comes to mind. I have them describe a room, a special place, a friend, anything that they know well and are comfortable with. I tell them to "just write," and if they do it, then it's good. I tell them not to worry about spelling or punctuation, just put their thoughts on paper. I try to convince them that it's not important how many words they use, or how fast they write them down, but whether or not they've said anything. I ask them, "who are you talking to and what are you trying to tell them?" There are lots of kids who never write unless they're copying something; to be creative, to have

the idea be from their own brain is a big step. So I let them write about anything at all, just as long as it's theirs and it's on paper.

Another frequent complaint is, "I know what I want to write abut, but I don't know how to start." Opening statements can cause a real block for many people, not just students, and I tell them so. The trick is to ignore the opening, just start writing thoughts, get into the flow of your idea, then go back later and compose an opening. There's no point in sitting there staring at a blank piece of paper all day waiting for divine inspiration. Stalling on the opening statement is an avoidance tactic--you have to trick yourself into getting past it.

Once my students are comfortable with writing, we begin to work on things like information sequence, form, mechanics. We do exercises in all these areas in order to master the skills necessary to write well. I find that the kids are very quick to grasp and master skills when (1) they are not being judged (and experiencing failure) with every attempt, and (2) the exercises and acquired skills are being learned for an obvious reason; they are the tools needed to accomplish something the kids themselves have come to care about and want. We approach this from the standpoint that writing usually has an audience, a reader other than the author. Therefore, it is necessary to create clear, ordered thoughts to successfully clue the reader in on what the writer wishes to convey.

Quite often I find that kids, even after discovering that they can write and are capable of mastering the mechanics, feel that they haven't anything worthwile to say. I simply don't buy that. I believe that everyone is unique, special in some way, important, and therefore they have something worthwhile to say. I say that in my classroom every single day.

I discovered one workable remedy for this problem. I put names of various places located in our high school, Eastern High School, in envelopes--the cafeteria, gym, commons area, and so forth. The envelopes were passed out to class members who were sent out during class time to write a seeing, feeling, hearing, smelling, touching description of their assigned place. We read them to each other, refined them, and produced a little book called "Images of Eastern" that was very well received in the school. Suddenly, these kids who "couldn't write" had written a book that everyone was reading!

It's important that kids understand that writing is hard work. Some people can sit down and write beautifully on their first draft, everything perfect, correct, clear. Unfortunately, it doesn't happen that way for most of us. Good writing takes work, practice, hours of concentration and study. It takes a lot of words on a lot of pieces of paper to finally come out with one finished piece of writing. I was reading *Research on Composing*, by Cooper, and came across this quote by Neil Simon, the playwrite: "Rewriting is when playwriting really gets fun. In baseball you only get three swings and you're out; in rewriting you get almost as many swings as you want and you know sooner or later you'll hit the ball." Getting students to the point of being willing to work at a piece of writing is difficult. Part of the problem stems from the fact that they don't understand what you mean by a "finished" piece. One way to begin this process is class evaluations. Read each piece out loud to each other, and have the class discuss the piece in terms of a set of prearranged criteria. This is an important exercise to develop with a class. They must learn to separate objective, impersonal critiques from personal criticism. It takes time, but it is the best approach to learning how to rewrite. Have them keep a notebook of all their drafts so that they can see the process taking shape. If students become frustrated or discouraged with a piece, begin a new one and go through the same procedure. The idea is to cultivate a positive, open attitude toward writing and rewriting.

When I was in high school, I hated writing, hated English, was terrible at it. Never in a thousand years would I ever have believed that I would become an English teacher. But I had one teacher who cared enough, who wasn't afraid to put her arm around me and say, "Carol, you can do it if you'll just work hard enough." She made me feel like I was somebody, that she cared whether or not I learned to write. That's the first step, and it's something that each of us have the capability of doing for those around us, whether we are students or teachers. That teacher made me feel like I could do it. She made me feel important. In college, I had a professor who was just as thoughtful, and who reinforced my belief that I could write. Between the two of them, and the learning processes that went on over the years of schooling, I learned to write--maybe not perfectly, not the point that I'm ever going to be famous for it, but well. Sooner or later, if we keep swinging, we are all able to hit the ball.

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THE NUTS & BOLTS OF INCORPORATION

By: Richard Bennett

Incorporation may take two forms: for-profit and not-for-profit. I will concentrate on the latter, which I assume is of primary interest to cultural journalism projects. As a general rule, the incorporation, as compared with the unincorporated association, has the advantage of limited liability, perpetual duration, and a fixed organizational structure. Under some circumstances, not-for-profit corporations are also exempt from federal and state taxation. I will explore each of these areas in some detail so that you will have a working knowledge of what incorporation means, and whether it would benefit your project. I will begin by discussing the advantages of the corporation.

Limited liability. The primary benefit of a corporation, whether not-for-profit or a profit making corporation, is its capacity to exist as a separate legal entity. A corporation is a legal person as opposed to a natural person. When the corporation acts, it is acting on its own behalf, and not on behalf of those persons who incorporated it--neither is it acting on behalf of shareholders or members, if it is a membership corporation. Debts

of the corporation are not debts of any of these natural persons. Limited liability of individual persons associated with a corporation eliminates the element of risk in participating in the activity for which the corporation is created.

There are, however, circumstances in which courts have disregarded the legal entity of the corporation and held individuals personally liable for debts and other activities of the corporation. This is called The Doctrine of Piercing the Corporate Veil. Personal liability arises when individual members, directors or officers of the corporation conduct the affairs of the corporation in a way that makes it falsely appear to people that they are dealing with the individuals rather than the corporation.

Another way that the corporate veil can be pierced is when corporate funds are comingled with the funds of individuals who are officers or directors of the corporation, or if the activities are conducted not as a corporation, but as the activities of a group of persons. This happens when the corporation does not maintain books, does not hold board meetings or shareholder meetings, does not keep corporate records of its activities, or does not under some circumstances take care of the filing requirements of the states in which they're incorporated.

The second characteristic or benefit of a corporation is its perpetual existence. Unless otherwise stated in the certificate of incorporation, the corporation will be deemed to have perpetual existence. It will continue regardless of the participation of any given individual, and it will continue even after the death of officers, directors and shareholders. This latter group comes and goes, but the corporation will continue.

The third advantage is the organizational structure of a corporation. Each state mandates by statute a set of rules governing the way in which a corporation can be run. This varies from state to state. Statute has benefit of providing guidelines both for people within the corporation and people dealing with the corporation so that they can fully understand the parameters of liability and the extent to which they can deal with each other. Banks, for example, are reluctant to deal with unincorporated association, but they understand what a corporation is, and will deal with one more readily.

The fourth benefit of corporate structure, and of primary interest to cultural journalism projects, is the fact that every state has a not-for-profit corporation law. Upon approval of the not-for-profit corporation status, the entity is recognized as being tax exempt from income tax, and often sales tax as well. As will be discussed in greater detail later, most funding organizations, including federal agencies and foundations, will not deal with a group unless it has secured tax exemption status from the Internal Revenue Service.

For purposer of this discussion, we can define an unincorporated association as an organization composed of a group of persons who have come together in some common interest, but who have not incorporated or signed any agreement as to their activities. For example, if a group of writers and editors get together and say, "Let's put out a special magazine on the 100th anniversary of our town," and does so, this group of persons has no legal existence apart from the persons who participate. If something happens and a bill is unpaid, for example, each person may be sued individually for the entire sum; however, persons would be liable only for those activities in which they participated or which they have ratified in some way. Essentially the activities conducted by this kind of association are governed by general principles of agency law.

There are several advantages to the unincorporated association. First, an unincorporated association does not have to comply with any state or federal statutes, will not have to pay any fees to any agencies, and will not require anyone's approval to get under way. It can set any sort of rules or regulations for its conduct that it so chooses. Of course the disadvantages are absence of the advantages of the corporation. Chances are that it will be very difficult to raise money. Foundations and granting agencies will in most cases be prohibited by their own regulations from giving money. In addition, banks, suppliers, landlords, and the like are less willing to deal with unincorporated associations. Most important, each individual member does not have the benefit of limited legal liability, and can be held personally liable for those things in which they participate, authorize or ratify. If the activity is going to be a one shot operation, it would seem that, in the absence of a great deal of money being involved or high risk of liability taking place, unincorporated association may be the best vehicle. However, if you're interested in doing a one shot rock concert, for example, it would probably be very unwise to proceed as an unincorporated association.

Those are the distinctions between the unincorporated and incorporated. We'll examine the procedures and

Photo By: Mary Schmalstig

Richard Bennett

characteristics of a not-for-profit corporation next. It must be remembered that this varies from state to state, and I will try to speak in generalities which have more or less universal application. First, the primary purpose of the organization should be to promote some activity which has a social or cultural value. The trade off that's being made by the states when they sanction not-for-profit corporations is that, in exchange for not being taxed, the organization will conduct activities which are beneficial to society, and which, if the state had to undertake itself, would require it to spend its own resources. So from that we can conclude a not-for-profit corporation must be set up for a non-commercial business or non-profit making purpose. And what it does, after it comes into existence, should further those non-commercial ends.

The second requirement that can be universally stated about not-for-profit corporations is that no part of their assets or income may be distributed directly or indirectly to the organization's officers, shareholders, or members, except in the form of reasonable salary for services rendered. These generalities become quite specific when the not-for-profit corporation seeks tax exemption status from the Internal Revenue Service, an agency of the federal government. So although the parameters of activities are set by the state law, nonetheless, you should bear in mind the requirements which will be imposed by the Internal Revenue Service to secure tax exemption, if your not-for-profit corporation chooses to secure tax exemption status from the federal government.

On the topic of avoiding private benefits, it might be valuable to take a superficial look at the kinds of things that can get you into trouble in qualifying for tax exemption from the federal government. For example, if a private person is paid an excessive salary, or if salaries are paid to people who perform no services for the organization, or if the organization pays excessive rent to one of the people who founded it or to a director or to an officer, or if it makes its services free of charge only to specific private persons, or if it invests its funds for the benefit of a private person, or makes gifts to a private person, the corporation is not considered to be operating for charitable or cultural purposes. Incidentally, if this kind of conclusion is made by a court or one of the tax agencies, the corporation will be deemed to have been a commercial corporation from its inception, and will owe taxes on all income to date.

What are some of the activities in which a not-for-profit corporation can engage? In most states these kinds of activities would be deemed educational or cultural: for example, sponsoring art shows; providing scholarships or grants to help individuals continue their education; operation and maintenance of a school; a non-commercial magazine, television station or radio station; a museum, a concert and festival organization; a theatre, a dance company, an art gallery--all are examples of the kinds of things which can be carried out by not-for-pofit corporations.

Because a business is conducted at a loss and therefore does not make a profit does not convert that corporation to a not-for-profit corporation. For some reason this point seems to escape a lot of people. It is not the fact that you have income--gains or losses--which determines whether you can be a not-for-profit corporation. It is fundamentally the purpose for which it is created, and the way that it is run which determines that status. If an otherwise tax exempt organization conducts some busines activity that is not related to its not-for-profit purposes, such as an unrelated trade or business activity, and an insubstantial part of the income for that year comes from that activity, the organization itself will remain exempt from taxation, but the income from this unrelated business activity is subject to tax, and that tax must be paid. A not-for-profit corporation can, however, sell its magazine, sell tickets to its concerts or charge admission to see an exhibit; an organization can be run for charitable or educational purposes even though part of its activities generate income, if the business aspect furthers its exempt purposes. If the primary purpose of the organization is to carry on a trade or a business not related to its tax exempt purposes, the organization will be disqualified as a not-for-profit corporation.

If the corporation is incorporated in its state, and if it qualifies for tax exemption by the Internal Revenue Service following an application which has been filed by the corporation, another benefit comes into play. A gift to a not-for-profit corporation is deductable for federal income tax purposes to the donor. Needless to say, this is a big benefit when fund raising from individuals. Incidentally, charitable deductions of a corporation are limited to 5 percent of its income. So, if your not-for-profit corporation goes out fund raising and seeks support from a corporation which has a policy of donating money, remember that the donating corporation is limited to 5 percent of its income as a charitable deduction. Also, you must remember that a contribution of property can be made by donors, and the fair market value of the property, as a general rule, can be deducted by the donor.

Next, I will discuss how to form a not-for-profit corporation. This procedure varies dramatically from state to state, and I have chosen to focus on the New York not-for-profit incorporation procedure, because for the most part it requires more formalities than most states, and therefore incorporates most of the elements which will be found in any given state. Step one: Select a name and alternative names for the corporation. Usually the name of the corporation must include the word corporation, incorporated, limited, or an abbreviated form of one of these words. Remember the name can't be the same as another corporation or business entity already conducting activities in the state. Nor can the name imply that the organization is a governmental agency or is in some way related to a governmental agency. In addition, in each state there'll be a list of words in the statute which may not be used in the name of a corporation. Usually these words relate to some profession which requires approval or are words which suggest a connection with some state agency. It's also not a good idea to include in the title of your corporation words which could be construed to ridicule any person or group.

Having selected a name and alternatives, most states provide for reserving the name. This means that you fill out a form, accompany it with a small fee, and send it in to the secretary of state, who will then examine the records to determine whether that name is clear. If it is clear, you'll be told so; if it's not clear, you'll be told what name bars you. If you have a name which prevents the use of the title of the corporation which you've chosen, you

Photo By: Mary Schmalstig

Jim Czaja and John Feeley

human milieu. One encourages self-reliance and teamwork, the other stresses communication skills and the necessity of interdependence within a community structure. One recognizes the importance of being physically fit and in tune with nature; the other explores cultural heritage as a means of being culturally fit--in tune with who you are.

It is not the intent of this paper to suggest that cultural journalism projects should drop their cameras and head for the hills. In fact, with the exception of Foxfire, all the programs participating in the panel began as outdoor education programs and incorporated cultural journalism later. In most cases it would not be practical or even feasible for existing projects to actively incorporate outdoor education into their programs. The purpose of this article is simply to show how these two approaches to education do, in fact, have something in common and should view each other as comrades in the fight for relevant, experience-based education in our schools. There is also the hope that each will take a close look at the other with an eye toward learning something new. Cultural journalism projects should be aware of the natural environment and concerned with its well being, present as well as past. And outdoor education programs should not overlook entirely the human population and the cultural impact people have on their environment.

USING VIDEO

Video tape is a natural area for cultural journalism to move into, and it has been used with great success by a number of projects. At the national workshop, three groups presented their projects and talked about how video works in this kind of setting. Advisors Mike Cook from Foxfire, Chris Mullen from Jeff-Vander-Lou Communications, and David Bernstein and Greg Trimmer from Project Blueberry shared their experiences and expertise. Each group also had several student representatives participating in the sessions.

What follows is a summary of the video sessions held at the workshop.

Mike Cook-Foxfire: We offer two classes at the high school in video. Video I is an introductory course where the kids learn how to use the equipment, how to conduct interviews and basic information about the overall program. Occasionally a first level student might go out on an interview with an advanced student, but individual projects are not a part of the first level course.

The second level course, Video II, is two periods long every day. We found that working under a quarter system didn't allow enough time to really develop material, so I decided to try making the class two hours a day. The kids only get one class credit for it though. This class is production oriented. They all know the basics, how to use the equipment and what to do with it, and I pretty much turn them loose to do their own projects. The kids usually work in teams of two or three. Each team is responsible for several half-hour shows a quarter. They also participate in taping all the football and basketball games to be shown over the cable, and any plays or concerts that go on at school.

Right now we're in the process of building a studio where we'll be able to broadcast live and originate material for the cable. The goal is to have an hour show on the cable every day dealing with something of interest to the community. That would include news, the farm report, special shows, interviews with politicians, etc.

Photo By: Mary Schmalstig

Richard Bennett

must either go to your alternate name or approach the company doing business under that name, and ask their permission to use the name that you have chosen. Sometimes the secretary of state will withdraw an objection to a name if the newcomer files a letter of consent from the older existing business entity. When a corporate name is approved and reserved by the secretary of state, that reservation prevents anyone else from adopting the same or similar name for a certain period of time--30, 60, 90, days, usually. This gives you the intervening time in which to put together documentation which you have to file with the secretary of state.

Having reserved your name, we go to step two. Step two is preparation of a certificate of incorporation. All corporations are created by agreement between persons; a certificate of incorporation is merely a contract between natural persons (usually) to form a corporation in a given state. The persons who sign the certificate of incorporation, which is an agreement between them, are called the incorporators. The incorporators can be from one to any upper limit in number. In many states, one person can form a corporation, and that person will sign a certificate of incorporation. For purposes of a not-for-profit corporation, that will be relatively unusual, and it probably should be avoided since it does create the possibility of an objection that the corporation is being formed to benefit a private person. The certificate of incorporation will contain the bare bones, outline, of what the corporation is supposed to do, and will set forth, in general terms, the structure by which this will be accomplished.

Step three: after the certificate has been signed by the incorporators, if the formality is required by the state, it is often necessary to get various forms of approval. Unlike a for-profit corporation, not-for-profit corporations must get state approval in most states. In New York, the certificate of corporation must be sent to the attorney general's office, the state education department, then to the supreme court of the county in which the corporation is going to be located, and finally to the secretary of state for final approval and filing.

Step four is filing. Having obtained all of the consents from the agencies, all these approvals must be affixed to an original certificate of incorporation --that is, one which has been signed by the parties incorporating it--then mailed to the secretary of state for filing. Often there is a filing fee of approximately 50 dollars. In most states the date of filing is the date that the corporation comes into existence.

Now the corporation is ready to begin its activities, which brings us to the next topic--corporate management. Each corporation must have a board of directors who are responsible for the overall policy making and direction of the corporation. The board of directors must meet periodically to review what the corporation has done and to set policy. The actual management of the corporation on a daily basis is entrusted to another group of persons called the officers. Typically, the corporation will have a president, secretary, and a treasurer. The president will have overall supervisory powers over the corporation. The secretary will keep the records of the corporation and make sure that all of the paper work is done. The treasurer will be in charge of the corporation's money which has been raised by contributions or by other tax exempt activities. The directors of the corporation and the officers of the corporation can be the same people. Not-for-profit corporations do not have shareholders but may have members, if the corporation has been set up as a membership organization.

Chris Mullen - JVL Communications: JVL, or Jeff-Vander-Lou, is a community organization located in St. Louis. JVL Communications is one aspect of the organization, and we offer high school juniors and seniors classes in television or video production, radio, show-making and still photography. Students from all over the city come to us for half a day, either in the morning or in the afternoon, then return to their regular school for classes the other half. There are only eight students in each class--eight students in the morning and eight in the afternoon--in each of the departments, and they receive intensive training in the area of their choice. Students learn how to do the physical stuff, the technical stuff, but they also learn aesthetics, marketing and the business end of it as well. Whenever possible, we bring in professionals from both commercial and public television in the St. Louis area to work with the students.

Our tapes are not put on TV, but are used in the community. We take them to churches and civic organizations. We have two child care centers where we both make and show tapes. We have a senior citizens' center where we make and show tapes. Occasionally we have set up a recorder and monitor out on the street and allowed passers-by to participate either by watching or interviewing, focusing the camera, making comments, etc. We are planning a festival called "For Strictly Adults" where we're going to take a set of tapes that adults would be interested in around to the local bars and grills and put them up on the large screens. That way, people who wouldn't come to JVL if you dragged them will get a taste of what's happening in video. Hopefully they will become interested and come to the center to see the work.

At the communications center, students are given the freedom to explore their capabilities and the capabilities of the equipment. We still haven't explored one-tenth of the things we can do with the equipment that we have. The atmosphere is very conducive to learning. Because the classes are small, each student receives a lot of individual attention, and they advance at their own rate. Part of the freedom they are given involves taking the responsibility to produce a 27 minute show by the end of the course. They go where they need to go and do what they need to do on their own. If they get it done, that's terrific. If they don't, it's their responsibility.

Some of our students worked in local television stations this summer. I think that kind of experience will prove to be very valuable to them. We had two students at the Public Broadcasting Studios, and several students at radio and commercial televison stations throughout the city.

Any student in the St. Louis school system may apply for our program, if their school is willing to agree to their request. However, we've started screening the students to find out where their reading level is. We had one student who wasn't reading his script, and about three weeks into the course, we discovered that he couldn't read. So our screening process allows us to assess the students and provide supplemental materials when necessary. The students earn regular credit through our program and may continue in it for one year.

JVL Communications is very community oriented. Our philosophy is to capture the continuing traditions of the people in our community. We try to give our students intensive training with an eye toward professional careers in these areas of communication and media. Thanks to a grant from the Charles Steward Mott Foundation, our equipment is comparable to that of a commercial studio, and our students have the unique opportunity to produce quality productions in a positive learning environment.

David Bernstein & Greg Trimmer - Project Blueberry: Our Blueberry course is set up to be an English course four days a week which includes study of the community--what community is, community living, suburbia. We read "Death of a Salesman" and "Ordinary People," and we do a lot of writing. Then the kids meet in the video lab one day a week for two hours where they practice using the equipment. They learn everything they need to know during the first two to three weeks of the course, and then they get into doing shows. Our philosophy is that it's better for them to learn the whole process by doing it, even if it means a poor quality first show, than to make them go over and over the technical stuff in class and expect them to come out with a top quality one-shot deal at the end. All completed shows go on the air. I think we've only had four shows out of 130 that were never finished.

Photo By: Mary Schmalstig

John Wishom

Four years ago we started our 7-step process. The first year, once the kids learned the basics of operating the equipment, we said, "All right, pick a topic, your show's due in six weeks." As you can imagine, without deadlines, without a process, without prior experience, the kids floundered; they didn't know what to do. After about two weeks we started checking and discovered that no one had even started. At that point we realized we had to break down each step in order to make the thing work.

In addition to establishing the 7-

The first act of the board of directors should be to create bylaws. The bylaws will provide for the following kinds of things: (1) who the membership will be; (2) how the board of directors will function; (3) how the officers will function; (4) whether the corporation will have a board of advisors without voting powers, but who will be consulted; (5) how the corporation will set up a checking account, pay its bills and enter into contracts; (6) where the office will be, and how the books will be kept, and by whom; (7) the fiscal year for the corporation. It should be pointed out that in most states a not-for-profit corporation is required to file periodic reports on its activities and its income. There may be as many as five or six governmental agencies checking on the affairs of the corporation during any given year. This is one of the great disadvantages of a not-for-profit corporation since this requires an enormous amount of paper work.

The final thing I want to very briefly go over is the federal tax exemption provisions. Once the corporation has been created, approved by the secretary of state, once the board of directors has been constituted and the officers have been constituted and the corporation has passed a set of bylaws, it can, if it chooses, apply for recognition as a tax exempt organization by the Internal Revenue Service. This means that the corporation's activities are recognized by the Internal Revenue Service as being those which qualify the corporation under Section 501(c)(3). Once a corporation has been approved by the Internal Revenue Service, thereafter donations to the corporation may be deducted as charitable contributions. If the corporation is not so recognized, people giving money to the not-for-profit corporation may not deduct this from their federal income tax. In addition, that recognition under Section 501(c)(3) exempts the corporation from payment of federal taxes as well. The greatest benefit to securing this federal recognition of tax-exempt status is that most foundation and most federal agencies will not award funding grants to an organization which has not been blessed by the Internal Revenue Service. These institutions which give money use the tax exemption status to assure themselves that they are dealing with an organization which is likely to perform some public benefit.

In order to qualify for recognition of tax exempt status, a not-for-profit corporation has to fill out a form provided by the Internal Revenue Service. This form is very detailed and will require the applying corporation to explain all of its past and contemplated activities, and to demonstrate that the persons involved in the corporation are qualified to manage its activities. The form is very lengthy, but is relatively self-explanatory. When the exemption is granted by the Internal Revenue Service, the name of the corporation is entered on a master list known as The Blue Book, to which foundation and other funding institutions will look prior to considering your application for funding.

Richard Bennett is Foxfire's trademark lawyer and works for the firm of Bierman & Bierman in New York City.

ON FUNDING

The panel on funding was made up of four participants, each representing a different area of funding possibilities. Marion Blakey is with the Office of Youth Programs in the National Endowment for the Humanities, and spoke from the federal funding perspective. Roddy Moore is the director of the Blue Ridge Institute, associated with Ferrum College, and his remarks were directed to the area of local fund raising. The third speaker, Richard Dunlap, has worked extensively in St. Louis with private donors, and speaks to that issue. And Junius Eddy, who has been employed by both the Ford Foundation and the Rockefeller Foundation, deals briefly with large foundations.

Marion Blakey

I should tell you at the outset that when Sherrod called me and asked if we could come and talk with you all about funding possibilites, I was instantly a little ambivalent about it. Frankly, the things I can tell you are probably as much negative as positive. Her response was, "That's as important as anything else--to have a good sense of what is possible and what isn't possible. When does it make sense to put out the work, to make the effort and the contacts that go toward pursuing a federal grant?" I hope to answer these questions for you.

The National Endowment for the Humanities is a federal agency whose purpose is devoted to support public understanding research in humanities. When we say humanities we are talking about the disciplines in liberal arts--history, literature, philosophy, and jurisprudence. These are the disciplines that Congress defined as humanities when they created the Endowment in 1965. I prefer to talk about it as man's history, his experience, his culture. I think that's really what we're talking about. Most of the projects we do fund in the youth area are certainly cross-disciplinary, and the goals behind most of the programs and projects that I've heard about, so far, at this convention are very much the goals of the Endowment. There's no doubt about the fact that we share a common purpose.

The Endowment funds a wide range of activities. We fund scholarly research, such as bibliographies, dictionaries, and archeological digs. We do a great deal in the way of support for the schools--curriculum development and teacher training, for example. Some of the curriculum that some of you are involved in right now might actually have been supported at one point or another under a model grant from the Endowment. In addition to this, we try to make some splashy efforts; for example, the King Tut exhibit that's been touring the country, the public television series, efforts that go across libraries and museums.

I should say at the outset, however, that there is very little that the Endowment is presently supporting through my office or elsewhere that really falls into the area of the kinds of cultural journalism projects most of you are doing. I know the question immediately comes as to why. In talking to people here, I've had lots of people come up and say, "I haven't gotten a grant. I tried for three grants and nothing happened, and I'm sick of it." These reactions are legitimate, and I think it's really

important to know why. It's important to recognize that very often federal money--money from the national level, be it federal taxpayers' like ours, or private support--is not really the most appropriate place to start cultural journalism projects off. They can start off and be self-sustaining on the local level, and that's a terribly important thing. That's where some of the most vital projects grow, and become very interesting, unique efforts. Another point is that often when federal money does come in, the project becomes dependent on it, and these projects are very short lived. The money is "soft" money. By that we mean it is going to go away. When it does, very often the projects die.

There are several considerations for grant application at the national level. First, is the project unique? Second, can it be supported at the local level? If not, you have a very strong case at the outset. Third, is it the sort of thing that could benefit people in other areas? After all, we're talking about monies that have come from all over the country to put the National Endowment together; therefore, could it be a model for projects elsewhere? Is there any way of sharing it, disseminating it? I would tell you, despite the cautions that I just made about cultural journalism projects, that one of the things that helped get Foxfire off the ground were two small grants from the National Endowment for the Humanities. So it certainly is possible.

If you are making a special effort to start something new or to develop a new facet of your existing project, then you may have grounds for receiving grant money. For these special efforts there're two programs in the Endowment that are applicable, and one that is particularly exciting for students. I'm referring to Youth Grants. As far as I know, this program is the only place in the federal government where young people, where kids themselves, can get money for their own projects. The Endowment has had this program for about six years now. The projects that kids have done with Youth Grants run the gamut--small exhibits, 16mm films, hard cover books, and a lot of local history/community history projects that groups of young people or individuals have taken on. The goals behind this program are to give young people a chance to do something independently where they might not otherwise have the opportunity. By young we generally mean people in their teens or early twenties. The youngest grantee we've ever had was 13. I actually think we're going to be funding an 11 year old this time around. The oldest is 30. Most of the grants, however, do go to people in high school and undergraduates in college. We're interested in young people who think up the idea for a project, who write up the grant application, and then are capable of running it themselves. Adults in these projects are involved only as advisors and consultants. There has to be a product at the end of it. We're not trying to simply give kids an enriching experience. We're talking about completing a specific project. If you think that there is something special that you're interested in and you'd like to pursue, this might be an option for you to explore. For high school students, the grants can go up to $25 hundred; usually for an individual working alone, we're talking about money of less than $1 thousand. So it's not big money, but it can make a lot of difference. As you get into college and on up the grants can get larger. They can go up to $10 and $15 thousand for general projects.

The second program is called NEH Youth Projects. These are adult designed programs for children and young people. The idea here is to set up programs for kids who may not be interested in doing a youth grant themselves, but who could get a lot of benefit out of working on a large scale project. That is the purpose. We're talking about providing kids participatory, educational experiences, supervised by adults. As a general rule, these project should involve a minimum of 50 kids.

I imagine that some of you will want to follow this up right away. The deadline for a small Youth Grant application, that is in a range of $25 hundred to $5 thousand, is coming up next spring. If you are interested in large scale money, which would mean a project on a metropolitan, regional, or even national basis, we do give grants of anywhere from $10 thousand to $100 thousand. Write the National Endowment for the Humanities/Youth Projects/Washington, D.C. 20506, and request application information.

Roddy Moore

The Blue Ridge Institute in Ferrum, Virginia, is a folklife research center and an academic division of Ferrum College. Most of the work we do is community work and packaging educational programs. We're working on five projects at the college now, and we get some local support for all of them. We do a community based festival every year. Last year the festival, which is a one day event, attracted over 40 thousand people, and put between $30 and $40 thousand back into our community, into church and civic groups. We use only local musicians and crafts people. Local organizations provide all the food concessions and are allowed to make a profit. It is an event which our community participates in, contributes to, and benefits from.

We have a record company. We have five educational records out now. We're looking to put four out within the next 12 months. The records are all National Education Association funded, but here again, we have gotten cooperation from a local studio, printers, and distributors.

We have a farm museum. We have an 1800 period working farm on the site, and the building and all materials have been given to us by people in the community.

We do both commercial and educational TV. This is our third year doing a once-a-month program on a commercial television station. We cover 55 counties in Virginia, North Carolina, West Virginia, and Tennessee, and we take traditional musicians and crafts people onto the program. This year we're filming in the field. We also, this last year, produced a program on black music in the upland south for educational television. And we write a bi-weekly newspaper column on folklife and folklore in our region. So most of our work is in the community, working with adults rather than with students, and generating culturally appropriate products.

In going out in the community and trying to raise funds over this past year, we've found that we're not the first person there with their hand out. A lot of times when we go to foundations, and to Washington, and talk to people, they say, "Well, you know, the local people should support this." Well, the local community supports a lot of things--they've got the band business, they've got the

Photo By: Todd Waterman

Richard Dunlap and Roddy Moore

athletic association, they've got the scouts, they've got the rescue squad, they've got the fire department, and they have their own church. You've got a lot of long-standing competition. So we have tried to pick a season when those other groups are not working on the local people, and that's in the summertime. The small businessman has had a hard time financially over the last couple of years, so asking for a cash contribution can hit hard for some people. You may need to try a different angle, get a contribution of service, or materials. Something else that you might have to look at, and we looked at, was whether or not there are state and local regulations on your school accepting gifts.

We found that when we got set up and went into the community and started working the community for funds, whether it was cash or an in kind gift, we needed certain friends within the community. We made one friend at the newspaper, and this has helped us a great deal, because when you send a release to the newspaper it'll go to one person and they can put it in the wastecan as easy as anything else. But if you have a contact at the newspaper, you can send your material to them, and they'll take care of it. We make sure they get good, well written stories, and good contrast photos. They respond with strong, well placed articles. We have someone at the local television station. If there's an event happening or something that would be worthwhile for, say, a 30 second clip that they could use on the station, we're in contact with them. Because all your local commercial stations have to have so much time that's donated for community service projects. And what you have to do is hand them a package of material that they can use. For our festivals, we'll go into our local stations, and take 10 slides with a script about the festival. And between programs, when they have the station identification, they'll put the identification over the top of the slide of our festival and do a quick release--15 to 30 second release--on the festival. So this is free advertisement. In seven years of festivals we have never paid for advertisement once, and we have good attendance. We also looked for someone in our local community in the mayor's office. We wanted to make friends there. And then we looked, state-wide, as high as we could go in state politics so that we could have a friend there. Because at some times, it's very helpful to have someone make a phone call for you or to ask for something for you. Also, I would think, in your case, you should have a friend at the school board.

When we go out into the community to solicit funds, there are a few things that we are very careful to do. First, when I approach someone asking for funds for a certain project, I make sure I know as much about that project as I can. If I send someone out to ask for funds, I make sure that they know every detail about that project. Because if someone comes to you and asks for funds, asks for help, and you ask them a question and they can't answer it, you would be less likely to give them money. When you ask for funds, ask for a certain amount. If you're going to print a publication and you need $1 hundred, then go ask for $1 hundred. Don't say, "Well, we're going to print a publication and we need money." What do you need? When you go into a store or a business, you want to talk to the owner, you have to know his name. The Business Directory can give you his name. Also, when we approach someone, we want to make a good appearance. We've found it's a very important thing. When you send someone out asking for funds, they should look good and appear confident, informed, and competent. People want to feel like their money will be well used.

We've also found that people who

give money are more likely to keep on giving if they get something back. If we print something, and if they have helped in funding the printing, their name is on the printing. We have printed up a certificate and framed it so we can give them a certificate to show our appreciation--it goes on their wall. It's something that they can show off. We try to get a picture of them handing us a check. If they give us materials such as wood shingles for a building, we get the picture of them with the logs there. We make sure the picture goes in the local paper. We get a copy of that photograph, frame it, and give it to that person. We also make sure that we tell the people in the community what they've done for us. Especially the people that're in the same business, because the competition among certain businesses is pretty strong in small, rural communities, and if one sawmill man gives us something, another sawmill man will match it in a lot of cases. So we play one against the other.

We also do business with the people who help us. If a grocery man gives us something, then we do our trading there. If the gas station owner gives us something, we don't buy our gas across the street. That's just common sense. Also, in our region we have "penny savers," these little papers that people advertise, sell, and trade things in, and we've run ads in those, thanking local business people. And that helps. We make sure that everyone in the community, as I said, knows that they've helped us. In working with students, I'd make sure the parents know. Because every time this can be mentioned--especially when you thank them in their store and their customers are around--they appreciate that. It helps them.

In our farm museum, we reconstructed six buildings, and, as I said, all the buildings have been donated to us. We make sure that people know this can be used as a tax write off. And this has been very helpful for us at the end of the year.

One example of working with one business man in our community that's really helped us, is our local printer. We have about 12 to 15 items printed a year. We have a printer that's been very good to us, and, in turn, we try to be good to him. We try to make sure that all the business from our college goes to this one printer. And, in turn, when it comes to our work, if we have a rush, if we have a deadline that we need met, he will meet our deadline--sometimes over the orders of others. If he has an oversupply of a certain stock that he can't sell, sometimes we'll do our printing on a paper that he wants to get rid of. He gives it to us at a cheaper price, and we help him get rid of the paper. On everything we print, we make sure his name is on there as the printer, because it helps him.

Our farm museum is beside the highway, where local people can see what is happening. When they give something to us, they're going to see how it goes up and how it is used. Most museums use plaques to credit donors, others send out certificates of appreciation. We have one large plaque at the entrance to the farm museum. But, however you want to handle giving credit and thanks, it's important to show your appreciation of the people in the community.

Dick Dunlap

The subject I am going to talk about is local giving. I speak more as an observer of giving than as a fund raiser. Ten years ago, I was asked if I would be interested in helping some of the larger donors in St. Louis keep track what the climate of St. Louis was in regards to who was trying to do what and needed philanthropic money to do it. Through this operation I've met literally hundreds of people from organizations--educa-

Photo By: Todd Waterman

Marion Blakey and Junius Eddy

tional organizations, cultural organizations, welfare, special education--in the St. Louis metropolitan area who use, or exist on, contributed, philanthropic money. We did not take part in their fund raising, nor were we advocates for them. We were reporting factually to our members, and our organization made decisions as to who received monies based on our report.

There are two kinds of money that organizations use: public money, which comes through the tax sources--federal tax, state tax, local tax--and private money. I'm interested in talking about private money. When you're asking for private money and public money, what is the difference? Public money is money which has been appropriated for a certain purpose, and you are proposing that you get part of that money because your purpose is in agreement with the reason for which the money was appropriated. So, the word proposal, in that case, has a pretty clear meaning. Private money has generally not been appropriated for any certain purpose. But most money that's given, in fact, 80 percent of all money that's given in the United States is given by individuals; 5-6 percent of it is given by foundations, 5-6 percent is given by corporations, and 5-6 percent of it comes through requests. So, of the $35 billion which is given to various things in the United States, 80 percent of it is coming from individuals. I stress this because from what little I know of your organization and your activities, I think individuals are probably going to be your best source of income.

This $35 billion that's given sounds like a whole lot of money until you compare it with HEW's budget of $140 billion or the Education Bill in the United States of somewhere around $130-$140 billion or the Health Bill of over $100 billion. The $35 billion which gets chopped up and given around to a lot of things is really not all that big a sum of money. And, as Mr. Moore said, any time you're asking for private money, you're not going to be the first one there. To paraphrase the song from "Pajama Game," raising money isn't a one day a year day.

How do you approach people when asking for funds? We have observed that it is better to approach people initially in writing. Don't just walk into someone's office and say, "Gee, I'd like to talk to you about helping our good cause," because he's had jillions of people coming in wanting help for a good cause. I would suggest that you introduce the idea in writing, ahead of time. Send in a good, clear proposal along with a brochure--a statement of who you are, and what you're trying to do. Mail this, along with a cover letter, stating that you will make an appointment to see the person and answer any questions which your original presentation hasn't answered. And when you go to an individual to ask for funds, you should be ready to answer all of the questions that you, in their position, would expect them to answer. You should be prepared to explain what kinds of records you will keep, exactly how the money will be used, and what you will do when it's gone.

A question that we're frequently asked is how to locate givers. Even though the majority of givers are individuals, I can assure you that nowhere in the United States is there any hard data, data which you can read and can corroborate, that gives a list of individuals as donors--how much they give and what they're interested in. Most individual giving is done quietly and anonymously. Becoming knowledgable about individual donors requires insight of people in the community who may know these individuals and be able to direct you to them. This brings us back to the importance of making contacts, or as Mr. Moore put it, "friends," in the community, because this is the only way you can identify the private donors.

All corporations and businesses legally have the option to donate 5 percent of their pre-tax earning to a bona fide, non-profit organization. The average for donations made by corporations is about 1 percent, but every corporation has the option of giving up to 5 percent. Unfortunately, there is no way to find out which corporations are the most generous, because tax-deductable contributions are not public information.

Foundations are an exception to this. A foundation is a firm that is established for the purpose of distributing money for bona fide, tax exempt purposes. Every year, each foundation must report to the federal government what its financial circumstances are and what its giving has been. This is done on a 990 form, which is considered a public document. There is an organization in the United States, the Foundation Center, which obtains from the IRS all of the 990 returns, microfilms them, and places the microfilm in libraries around the country. This information is accessible to anyone, and provides factual data on which foundations give how much to what kinds of projects. Remember that foundations only comprise 5 percent of the total giving in the United States, and this information will only provide general indications--but, it's a good place to start.

Junius Eddy

My general feeling is that the national foundations field is a kind of will-o-the-wisp to keep going after if you're interested in support. I say that because, first of all, national foundations have the nation to look after. They receive applications and proposals from all over the country from people who have a sophisticated knowledge of the foundation world, a mastry of "grantese," and multiple contacts. The competition is severe for the little money that foundations now have, and I think it's more difficult to get a piece of the pie than it has been in the past.

When people think of foundations, they usually think of Ford and Rockefeller and a few other large ones that are located in New York City. These well known foundations receive thousands of applications every year. They must take a given amount of money and divide it up among the most worthy applicants, which means they cut out about 90 percent. They usually make announcements and grants' awards about four times a year. The staff sorts through the applications and makes the first cuts, then the trustees meet and make major decisions about what the staff has recommended. It's very difficult to get this money, although it usually takes less time to receive notification than the government programs that are available to you. You should realize that, even if you are awarded the grant, there will be at least a year's delay between the time you apply and the time you actually receive any money.

It's a lengthy process to get at the government funds, and foundations do work a bit faster. My own sense is that the large foundations would not be the kind of source that you should

spend a lot of time and energy going after, unless you've got something very unique and very unusual to offer.

ON EVALUATION

By: Dr. Tom Owens

What is evaluation?

Earlier today you heard some ideas on what cultural journalism is attempting to do and ways it can operate. During this hour I'd like to reflect with you on what evaluation can mean, why it can help your program, and what roles you, as students and teachers, can play in evaluation. Evaluation is as much a part of our life as waking up in the morning. Every day you and I make dozens of judgments about the people we meet, which pair of shoes to buy, or how we would like to see ourselves or our friends change. Sometimes these judgments are based solely on our personal feelings. Other times, such as in buying tennis shoes, we may consider a variety of things such as the style we like and the amount of money we have available. Sometimes we may get sucked into buying a brand name we have never heard of because it is 5 dollars cheaper. Three months later, however, we may see the stitching falling apart or the rubber peeling. Although we may feel mad at the time, we can keep these experiences in mind and apply what we have learned to making a better decision the next time. The same is true with evaluation when applied to cultural journalism. We can identify what we think important outcomes might be for our class, and what steps are necessary to get us there. Through applying a systematic, but not necessarily technical, process to evaluation, we can determine how well we have reached our goals, and what things have helped or hindered along the way. This process helps us get better as we go. Just as a football coach doesn't wait until the end of the season to comment on players' performance, but instead does it during and after every game so, too, we need to develop ways of providing evaluation on an on-going basis rather than waiting until the end of the course.

Why evaluate?

Too often in school we think of evaluation in terms of using tests to screen certain students out of some programs, or of grades that teachers assign at the end of a course. Such examples may cause us to shun evaluation or think of it as a necessary evil. Today I'm here to try to sell you on the positive ways that evaluation can be used to help students and teachers.

Evaluation data, collected from thousands of schools around the country, suggest that many high school students are bored with traditional approaches to instruction where a teacher talks *at* them and expects all students to learn facts that only the teacher feels are important. No opportunities exist for students to have a voice in what is learned or how it gets learned. Learning in this case, if it occurs at all, is confined to the four walls of the classroom. A growning number of educators, parents and students are starting to rebel from this approach and are demanding a learning environment in which students are actively involved in selecting the content and style of their learning. The walls of the classroom are beginning to crumble and education is expanding into the community. Amidst this background, innovative programs such as cultural journalism are evolving to provide a challenge to the traditional system. Whenever a new program or approach like yours gets developed, however, there are always the doubters and hecklers on the sidelines who say that you may be having fun running around the community interviewing people and taking pictures, but that no learning is occuring. Thus, one important reason for evaluating your programs can be to convince others (and even yourselves, at times) of what improvement in knowledge, skills, and attitudes is occuring in students. A second and perhaps more important reason for program evaluation is to find out which processes are particularly effective and which are in need

Photo By: Kathy Long

Dr. Tom Owens

of improvement. A third reason for evaluation is to help students learn to assess their own progress so that they can become less dependent on the external judgments of others and become more self-directed. Thus, you can learn to develop and use objective criteria for assessing your progress instead of doing things merely because they feel good or because you have always done them that way in the past. The advantage of using objective criteria is that they can be shared publicly--others can look at your program and use the same criteria to arrive at conclusions similar to yours.

The roles of students and teacher:

If you agree with me so far that evaluation can serve some useful purposes, it could be exciting to explore some fresh ways that you can use your creative talent in planning and carrying out an evaluation of your program. I say "fresh" ways because, in the past, the student's role in evaluation has often been simply to complete some test developed by the teacher or an outsider. Some creative ways could involve the students and teacher working together in deciding the objectives for the program, the criteria or standards that can be used to determine if the class is on target, procedures for doing the evaluation, and decisions about what changes, if any, to make based on the results of the evaluation. The involvement of students in all of these activities is not common practice in education, but it seems to be directly in keeping with the Foxfire spirit.

Now I would like you to participate in a simple exercise in evaluation. Activity I assumes that your principal has called you into his or her office to ask you to form a committee to help evaluate your cultural journalism course. You are asked to describe what your program would look like to a board of education member if it were operating in a perfect manner, and to contrast that with how it would look if it were a disaster. In the left hand column, list your ideally functioning program, and on the right, the picture of a disaster.

This activity can be an excellent start in identifying criteria for an effective evaluation program. Keep in mind that the criteria may vary from group to group, since no two of your programs are identical.

Activity II is designed to stimulate your thinking about likely student outcomes resulting from participation in your cultural journalism program. This exercise can help you clarify what you would like your program to accomplish. As the directions specify, read each outcome and decide how likely it is that that outcome would be achieved by most students in your program. Feel free to add new outcomes that come to mind.

CULTURAL JOURNALISM WORKSHOP

Activity I: Program Evaluation Criteria

Your Name _____ Student ☐ Staff ☐ Other ☐
[*Check one*]

Program Name _____

Project DREAM	Project DISASTER
Students would be (doing) ... (Example--encouraged to select their own topics to explore and write about	Students would... (Example--be assigned a topic and person to interview by the teacher)
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
The teacher would...	The teacher would...
_____	_____
_____	_____
_____	_____
_____	_____
The class project would...	The class project would...
_____	_____
_____	_____
_____	_____
_____	_____
Other criteria...[*you supply them*]	Other criteria...
_____	_____
_____	_____
_____	_____
_____	_____

Photo By: Mary Schmalstig

Dr. Tom Owens

Activity II: Student Outcomes

What do you think? How likely do you think it would be that students would achieve the following outcomes as a result of participating in the cultural journalism class *at your school?* Judge each possible outcome by checking "For sure, Could be, Slim chance or No way." Add other outcomes you think might also occur and how likely they are to happen.

How likely do you think it is that most students in your cultural journalism class would:

	For Sure	Could Be	Slim Chance	No Way
1. Increase substantially in their writing skills	____	____	____	____
2. Learn how to interview adults	____	____	____	____
3. Learn how to develop black and white film and make prints	____	____	____	____
4. Become more involved in community issues	____	____	____	____
5. Learn to lay out an article	____	____	____	____
6. Become substantially more interested in local history	____	____	____	____
7. Value the skills of elders in their community	____	____	____	____
8. Want to take a college course in journalism	____	____	____	____
9. *Learn the responsibilities of working on their own	____	____	____	____
10. Increase in self confidence	____	____	____	____
11. Others [*Others*]_____	____	____	____	____
_____	____	____	____	____

Perhaps I should have told you earlier that my job is that of a professional evaluator. People like me are generally available in your school district to help you plan an evaluation, develop procedures for collecting information, and to help you analyze your information. Take advantage of their skills, but remember that the success of your evaluation depends primarily on you.

I have attempted to show the ways in which program evaluation can be helpful to students and advisors of cultural journalism projects. In Activity II, adults (advisors and teachers) and students rated how likely they thought it would be that students in their cultural journalism program would achieve each of a sample of 10 objectives. These objectives were deliberately selected to cover outcomes ranging from specifics such as "learning to interview adults," to more general, long-term outcomes such as "becoming more involved in community issues." Table 1 shows the number of adults (out of 26) and students (out of 21) selecting each response. Additional outcomes written in by adults were: learning to speak before a group, working with others, learning the meaning of service, respect for peers, making decisions, respect for others, and lifetime skills. Those added by students were: gaining self-knowledge, helping others, wanting to stay involved, communicating easily with people of various ages, circulation and selling knowledge, and taking what they learn throughout life.

What does this information mean? First, we need to keep in mind that the objectives rated were only a sample of 10 and not a comprehensive collection. Second, the students and staff participating reflect those most interested in evaluation since many conference participants selected not to attend this session. All of the objectives listed were considered generally feasible, but some were considered substantially more likely than others to be accomplished. Table 1 lists the objectives in descending order of how likely they are to be achieved by most students. The following conclusions may be drawn from this information:

1. Interviewing skills and increase in self-confidence stand out as most likely to be achieved. Becoming more involved in community issues and wanting to take a college course in journalism are least likely. The latter objective, in discussions following this presentation, was described as one that is not directly relevant to cultural journalism.
2. The independent opinions of students and of adults are highly consistent. In general, adults were somewhat more sure that the objectives would be achieved than were the students.
3. Learning to use the darkroom was an objective most people felt would not be achieved. This may reflect the fact that several projects have video tape as their product, while others send their film out for printing, and suggests that if any cross-project evaluation were to be conducted, variations across sites should be taken into consideration.
4. The objectives written in by students and adults suggest awareness of both short-term and long-term effects of program participation.

The results of an exercise such as this one are useful in shaping people's perceptions of the likely effects of cultural journalism. A careful evaluation of such programs could use general information of this type as a starting point in helping to develop more specific evaluation instruments.

Dr. Tom Owens is the coordinator of research and evaluation at Northwest Regional Educational Laboratory in Portland, Oregon. He has a strong personal interest in experiential education.

TABLE 1

RESPONSES OF ADULTS AND STUDENTS TO RATINGS OF STUDENT OUTCOMES OF CULTURAL JOURNALISM PROGRAMS

How likely do you think it is that most students in your cultural journalism program would:

			For Sure	Could be	Slim Chance	No Way
1.	Learn to interview adults	A	21	6	0	0
		S	15	6	0	0
2.	Increase in self-confidence	A	20	7	0	0
		S	15	6	0	0
3.	Learn to lay out an article	A	15	8	4	0
		S	12	7	2	0
4.	Learn the responsibilities of working on their own	A	13	13	1	0
		S	15	6	0	0
5.	Increase substantially in their writing skills	A	12	13	1	0
		S	13	8	0	0
6.	Value the skills of elders in their community	A	11	14	1	0
		S	13	8	0	0
7.	Learn how to develop black and white film and make prints	A	10	6	7	4
		S	7	10	3	0
8.	Become substantially more interested in local history	A	9	16	1	0
		S	10	9	1	0
9.	Become more involved in community issues	A	6	17	3	1
		S	3	16	1	0
10.	Want to take a college course in journalism	A	1	21	3	1
		S	1	16	3	1

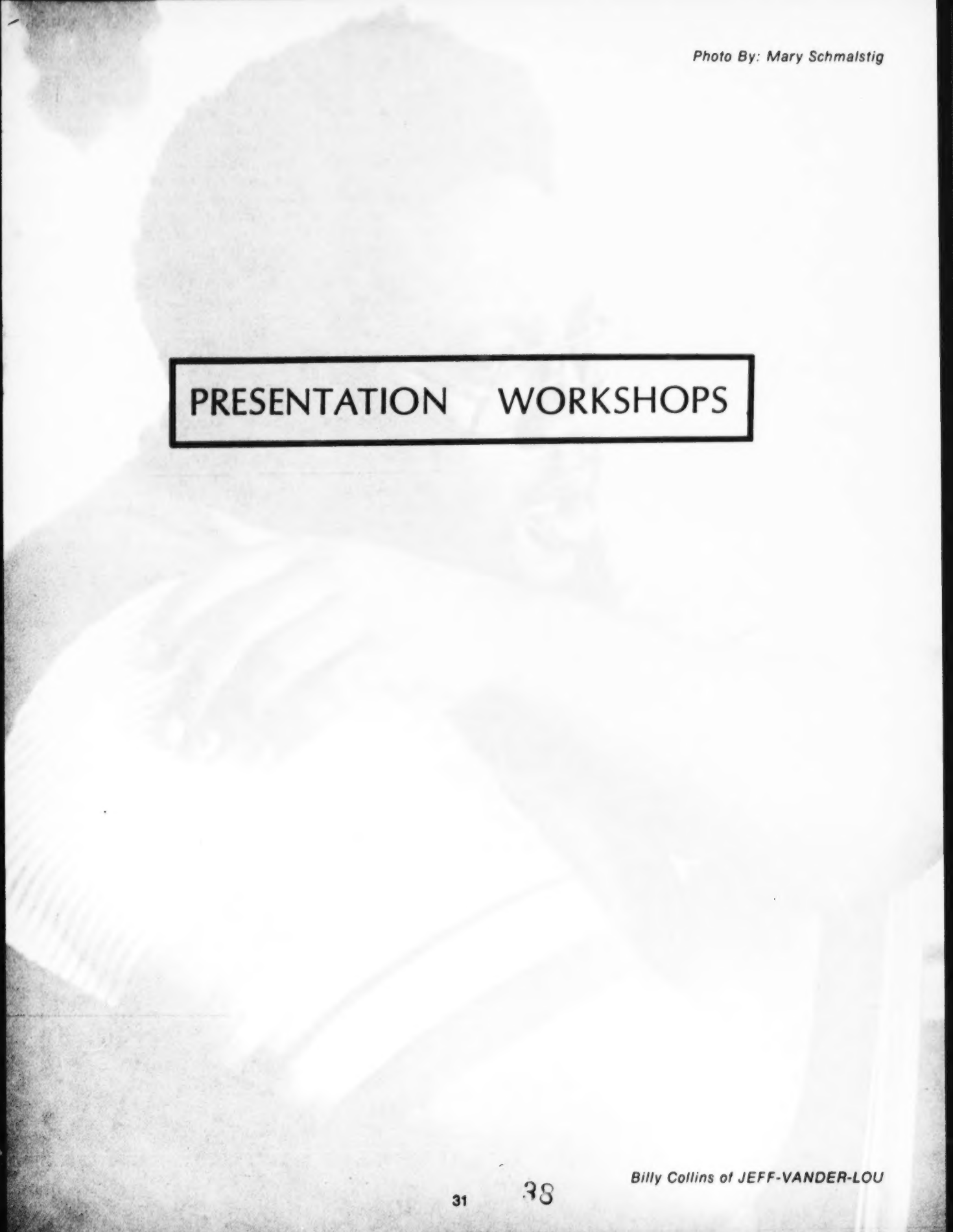

Photo By: Mary Schmalstig

PRESENTATION WORKSHOPS

Billy Collins of JEFF-VANDER-LOU

ELEMENTARY CULTURAL JOURNALISM

By: Dr. Tom Arceneaux

In today's fast moving society, there is a need for young people to take the time to study their families, their traditions, and their heritage in order to gain a sense of themselves--where they come from and who they are. Elementary cultural journalism projects, like Louisiana Lagniappe, attempt to provide innovative and creative ways for elementary students to learn these things within the school structure in addition to learning the usual basic skills.

Through participation in cultural journalism projects, elementary students learn such basic writing skills as punctuation, grammar, correct letter formation and sequencing. I have found that students enjoy these lessons because, rather than writing to fulfill the seemingly pointless requirements of an exercise, they are writing because they have something to say. In the area of social studies, they are using an important data gathering method--oral history. Oral history, as a research method in the classroom, goes beyond the scope of using written documents as a research source; it helps students develop communication skills in order to gather information.

Elementary cultural journalism also gives students the opportunity to get to know their parents and grandparents and the larger community in a totally new way. They must relate to them as sources of valuable information, and often a new respect is learned for elders. It also gives the community a direct way of contributing to the school curriculum.

Louisiana Lagniappe began two years ago in Baton Rouge. It involved fourth graders working in a self-contained classroom with one teacher. This year the fourth grade was moved to the middle school, and we are experimenting with a new concept of having fifth and sixth graders come in during their study halls to work with the younger kids on the magazine.

As with all cultural journalism projects, we emphasize the process, not the product. Although we try to make the product as good as the kids are capable of producing, its main function is to provide a final goal to work toward. It is essential that the kids know that something is going to be done with their work, and that someone besides the teacher is going to see it.

Our procedure includes involving everyone in our project--the three P's, so to speak--pupils, parents and the principal. The pupils run the show. Although the teacher must be in charge, I turn as much responsibility as possible over to the kids. They, early in the year, select their editors. Then when a decision has to be made as to whether or not a specific article meets the requirements, the final decision is left up to these elected editors.

The parents become totally involved in the program. In many cases, it is the parents we turn to as contacts. They also provide transportation to and from interviews, help to transcribe tapes, help type the finished articles. They are an important element in our program.

Having a principal who will support you, help you and encourage you is a key to a good elementary project. Without that support, it is very difficult to be successful.

The kids will be the first to say that cultural journalism means work, but there is also fun involved. For a teacher, the fun is in seeing kids excited about school and learning. You see kids become excited about their own culture and home and family. You will never forget the excitement on those young faces as they see their magazine printed for the first time. And there is the added joy of getting to know so many, many wonderful parents and community members.

Like everything else, there are special problems involved in cultural journalism at the elementary level. The two major ones are transportation and keeping the interest of the students up. Of necessity, you and the parents must be responsible for the transportation of students for interviews. We also try to bring contacts into the classroom so that those students who can't get out will have the opportunity to write an article.

With regard to the interest level, it has been said that the interest of elementary students can't be held for a long range project such as a magazine. We deal with this problem by treating each article as a separate project. Thus, when students finish an article and turn it in, they get a reward and gain a feeling of accomplishment.

For further information about elementary cultural journalism see: *Teacher*, March 1979, Vol. 96, No. 7, "The Fire That Lit Up Learning," by Thad Sitton, pp.65-67; "Golden Hindesight, Homespun, Lagniappe, et al.," by Sherrod Reynolds, pp. 68-71. *Hands On*, May 1978, Vol. 1, No. 5, "Junior Projects," pp.11-18.

Tom Arceneaux is the advisor for Lagniappe in Baton Rouge, Louisiana.

Photo By: Kathy Long

LAGNIAPPE Students

OUTDOOR EDUCATION & CULTURAL JOURNALISM

Photo By: Mary Schmalstig

Dr. Tom Arceneaux

Just as the practical applications of cultural journalism have expanded into new media areas such as video tape, records, radio and film, so the philosophical application has expanded to include outdoor education. Although a fairly recent companion, outdoor education is a natural extension of cultural journalism, and visa versa. In both, the basic philosophical goals are to build self-confidence and self-esteem, to master the necessary skills to accomplish certain objectives, to meet new challenges, to overcome obstacles, to encourage self-knowledge and to instill a respect for the environment and/or the community culture. There are obvious differences in the way these goals are approached, but the goals appear strikingly similar.

In the session on outdoor education, several projects shared their programs with the group. The projects which participated on the panel were: Foxfire--Bob Bennett, environmental advisor; Project BELAY--John Feeley, advisor; and Freebird from the Wilderness School--Jim Czaja, advisor.

Each of these projects uses various components of outdoor education, referred to by such titles as environmental awareness, adventure challenge, Outward Bound, wilderness experience and stress challenge. While each program is distinct--serving a different population, working under different conditions, having different requirements and restrictions--they all share a basic commitment to the stated philosophical goals. For the purposes of this monograph, the descriptions of the various programs have been summarized to present an overview of how outdoor education may be applied to cultural journalism.

Outdoor education takes many forms and provides a wide range in levels of intensity. It may involve a comfortable walk through the woods identifying plants or wildlife or, on the other end of the spectrum, scaling a rock face and then rappelling back down. Some programs include such things as hunter's safety courses, first aid courses and camping trips. Others adhere closely to Outward Bound guidelines, putting participants through stressful, physical challenge experiences.

Most of these programs have an educational intent and often include specific components in such academic areas as biology, ecology, geology, botany, astronomy and appropriate technology. These subjects are usually studied in the field as a part of the larger experience, to both supplement and substantiate the experience itself. John Feeley refers to this combination as an effective/cognitive curriculum.

Even when formal subject matter is not addressed, there is much attention given to skill training. Students learn how to read a compass, how to follow a map, how to pack and carry what is necessary for survival in the wilderness, and in specific situations, how to climb, rappel, canoe, hike, etc. Many programs use a ropes course, adapted from Marine basic training courses, as a part of outdoor education. Ropes courses are fairly inexpensive, safe when used correctly, very popular with students and something that can be constructed with a minimum of equipment and effort. Initiative games are also common in outdoor programs because they encourage students to solve problems through cooperation. Across the board, outdoor education programs encourage group participation, skills development, an awareness of and appreciation for the environment and a willingness to meet new challenges.

Outdoor education and cultural journalism share much in common. Both are widely recognized and accepted forms of experiential education. The difference is that the one uses mountains and rivers and woods, while the other uses cameras and tape recorders and communication skills. The philosophical underpinnings are the same. Both use the environment as a classroom, although one is more concerned with the natural, physical environment and the other with the human, social environment. It is this point that makes a partnership between these two successful approaches so appealing. In many ways they complement one another. While one teaches an appreciation and knowledge of the natural environment, the other offers involvement in the community--the

step process, we also made a decision about what kinds of shows we would do. We do edited documentaries based on the two towns of Hamden and Wilbraham, Massachusetts. To give the kids some guidelines, we divided documentaries up into three areas: profiles, lifestyles and issues.

We broadcast an hour show over the cable system once a week. We have a potential viewing audience of 7 thousand homes, and the cable system is planning to expand. We try to inform people on the cable when our shows are going to be broadcast, and we are hoping to broadcast at the same time each week next year, so they'll know when to expect us. That's important for continuity.

Our kids usually work in teams of three; we've found that works better than a group of four. They choose their own topic along the guidelines mentioned. They begin by contacting the person, and visiting them on a pre-interview session to explain what Blueberry is and what they would like to cover with the person. Then they write up a storyboard. A storyboard is comparable to a term paper outline; it's the blueprint for the show, and if done well, it will cut the procedure time in half. A storyboard does two things: (1) When you get to your location you know exactly what you want, every shot, every interview question; and (2) a storyboard will make editing and cutting the tape much simpler. Our kids use a 60 minute tape and we put a limit of eight minutes on each show. So following the storyboard will help them know where to start and what to cut out. Once the storyboard is complete, the students are ready for the interview. This is followed with a preview to decide what needs to be reshot, beefed up, added, etc. The preview is usually followed by a second taping session, then the tape is edited and readied for the broadcast.

Our kids have done all kinds of shows, and I'd like to mention a few of them here to give you an idea of scope. Some of the issues shows have covered things like battered wives, teen-age alcholism, teen-age pregnancy and run aways. We've done shows on personalities in our area like Doug Hawks, the D.J., a dulcimer maker, a farmer, a dynamiter, a cake decorator, a metal sculptor. The kids find these people, get to know them and tell their stories. Liz Brennan, a second year student, wrote an article about Blueberry in which she stated that: "Had it not been for the shows that were done about them, I may never have had the chance to know them. I now realize that there are many things going on in my own community that I can get involved in, and as a result, I feel closer.... Blueberry is a course which gets kids involved with their community in so many ways, but in order for the project to run smoothly there has to be a strong community in the classroom as well between teachers and students. Working together makes Blueberry kids closer to each other, making any person feel as though he belongs."

BLUEBERRY'S 7-STEP PRODUCTION GUIDELINE

STEP ONE: PRE-INTERVIEW

Basically, a Pre-interview is a meeting with a person who can give you a lot of background information on an issue, on the way that person lives (lifestyle) or on something in particular that person does (profile).

The meeting is set up so you and your production crew meet with the person *without* video equipment and find out as much information as you can. You'll then use this information as the basis for your storyboard.

STEP TWO: STORYBOARD

A storyboard is a written outline of what you'd like your final show to be. You use the information you get from the pre-interview, sort it out, and put it in some kind of logical order. You may want to use some of the same questions you used in the pre-interview. Essentially, your crew gets together in a "think" session and tries to come up with a lot of good visual and interview ideas.

A well-written, well-thought-out storyboard will help you in all of the next steps of production. Without it, you'll waste a lot of shooting, interviewing and editing time.

REMEMBER: THE PRE-INTERVIEW AND STORYBOARD ARE THE MOST IMPORTANT STEPS IN YOUR PRODUCTION.

STEP THREE: SHOOTING/INTERVIEWING

Using the storyboard as a guide, you can then go back to your contact or location and do the actual videotaping and interviewing. Try to follow your storyboard in the sequence you put it in; this will make editing very easy.

STEP FOUR: PREVIEWING

Once you're done shooting, you'll be bringing your "raw" (un-edited) videotape back to the workroom and view them using the larger videotape units. You'll be checking for:

1. Good technical quality--good video and audio.
2. A good interview--does it give you all the information you wanted and needed?
3. Most importantly, at this point, you'll be keeping track of what segments of your tape you'll want to use. You'll do this by writing these down after reading the numbers which appear on the tape counters on the video recorders (VTR's).

STEP FIVE: RE-SHOOT

After previewing, you may find that because of technical problems or lack of enough information, you may have to go back and shoot more tape. Important step.

STEP SIX: EDITING

This means putting the "raw" information from the tape you shot in the correct order and on a "final" (edited) tape. This will be your finished show. In this step you may also be adding music, sound effects and/or narration.

Editing is a lot of work. It is also incredibly exciting.

STEP SEVEN: GRAPHICS

This is the name given to the lettering equipment, but can also be done in a number of interesting ways. The graphics are later put on videotape using a regular videotape and camera and recorder.

THE COMPLETION OF STEP SEVEN WILL BE THE COMPLETION OF YOUR SHOW.

Photo By: Mary Schmalstig

NEW DIRECTIONS

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Tina Smith

THE SCHOOL AS A CULTURAL CENTER

By: Dr. Thad Sitton

Cultural journalism is a complex educational phenomenon, and the presenters at this conference resemble the proverbial blind men and the elephant. Each of us siezes upon some aspect of the complicated whole, and elaborates that, perhaps implying that his particular portion is more important than it deserves to be. Although I am in no way immune from this process, I choose to examine an aspect of cultural journalism that seems to me both very important and, to this point, rather neglected--the relationship between cultural journalism and the community.

Certainly part of the mystery of the success of cultural journalism must reside in this relationship with the community. What are the cultural journalism projects doing or producing for their respective communities that sustains them in this (presumed) era of back to basics? Granted, cultural journalism involves students and teachers in a real-world publishing venture that is highly motivating to both, but, to me at least, that seems insufficient explanation for cultural journalism's rise and spread. From an outsider's perspective, cultural journalism seems a real anomaly in an educational establishment presently on a "back to basics high," as one advisor put it. The flow of the educational *zeitgeist* is in a reactionary direction, and--at the present--rather hostile to "neo-progressive" enterprises like cultural journalism. In this context, cultural journalism is clearly swimming upstream, and the real question is "How is it able to accomplish this?" Again, the answer I suggest has to do with the projects' relationships with their communities.

To begin with, it seems helpful to put the topic of school-community relations in a brief historical perspective. The school was the cultural and social center of community life. The "common school district," with its ungraded one, two and three-room schools, was the basic pattern of American public education for a hundred years. Every tiny community and sub-community had its own school, and in this decentralized system, the school and the community were one. There were no bureaucratic barriers between them, and the community school served many local functions beyond that of the education of school children.

In rural counties, the old common schools persisted into the 1950's. During the summer of 1979, I was involved in oral history fieldwork in Caldwell County, Texas, and what we learned there about community-school relationships may reasonably stand for the general pattern. (See, for example, the excellent article on one-room schools in Georgia in the cultural journalism publication, *Touching Home*, 1976. This account is in complete agreement with the Caldwell County data.) In Caldwell County, the community school was the organizational focal point of community life. It was the "cultural center" of the community in the sense that it was here that small town and rural society made contact with the larger world beyond its borders. The school was expected, and was eager, to put on a variety of performances in the course of the year. There were spelling competitions, poetry readings, and dramatic productions which went on during such holidays as Thanksgiving, Christmas, Easter, and "school closing day," and these were heavily attended. There were also special events which involved the entire community. At McMahan Colored School in the early 1940's, the teacher somehow obtained a movie projector, and showed films every Wednesday night, much to the delight of a large, tri-ethnic audience. The crowd filled the teacher's one-room school to overflowing, and those who couldn't get inside peered through the open doorway and windows. At Black Ankle School in the 1930's, a large crowd of rural folk turned out to see and hear a special program built around another technological marvel--a wireless radio. For many, it was the first time they had actually seen such a wonder.

If the school was a link to the larger, national culture, it was also a place to celebrate the indigenous culture of the rural community itself. In the course of the year, the school hosted a succession of cake walks, dances, and Sunday afternoon sings where students and adults celebrated the social forms of community life. In situations where the community couldn't afford a church, the school often served as the meeting place of the community congregations. The school building doubled as election center and political meeting hall. The rural school was a social and cultural center of the community, and was, in fact, a *symbol* of community distinctiveness. Again and again in the oral history interviews from Caldwell County, informants would repeat (in the tone of someone stating both a homily and an obvious truth), "when the school dies, the community dies."

In the common schools, there was no gap between school and community. That gap came later with the rise in the cities of the modern bureaucratic school and the gradual export of that urban organizational pattern to the small towns and countryside. This was the rural consolidated school, which gradually replaced the common schools during the first five decades of this century. Historians have chronicled the rise and dissemination of this "one best system," as the professional schoolmen called it. The bureaucratic school was explicitly modeled on the factory system, as guide to large-scale, productive efficiency, and standardization of products. The twin war cries of the proponents of the bureaucratic school were "consolidation" and "standardization." These proponents dominated the colleges of education, the professional associations, like the National Educational Association, and the state departments of education; but for fifty years they faced bitter, grass roots opposition at the community level. In Caldwell County, as elsewhere, parents and teachers wanted to keep *their* schools. Bussing across the county to some consolidated school represented a painful break in the unity of classroom and community, and community members fought it bitterly and against all odds. These were the first bussing wars, and we are only beginning to understand the intensity of the grass roots resistance to school consolidation.

The modern public school is an institution so familiar that its most basic elements have, in a sense, become invisable. Although it is difficult to step aside to distinguish the forest from the trees, one of the effects of standardization and consolidation seems to have been the separation of the school from the com-

munity in a way quite antithetical to the earlier, community-school pattern. This is expressed in the massive, institutional structure of the consolidated school, separated from the community by the wide open spaces of parking lot and playing field. It is expressed in the usual failures of the school to adequately recognize the cultural distinctiveness of its surrounding community--either to adjust its curriculum to that distinctiveness, or to utilize community resources in what it does. It is expressed in the failure of the public school to provide services for its community beyond the production of athletic teams and high school graduates. Again, this strange gap between school and community is so basic as to almost escape our notice, but it is certainly there.

There are at least three reform movements afoot to, in some way, reconnect school and community. The first of these focuses upon curriculum, and goes under the labels of "cultural pluralism," "ethnic studies," and/or "bilingual education." The proponents of this curriculum reform would force the formal school curriculum to take into account (and adjust to) the existence of culturally and linguistically distinct groups in the community.

The second of these educational counter currents against consolidation and standardization is the community education movement. Supported by the C. S. Mott Foundation in Flint, Michigan (where the pattern is most firmly in effect), this group of educators and civic leaders have set up a variety of regional centers for community education.1 The purpose of the national organization and the regional centers is to advise local school districts about how to set up community schools that serve the community on a full-time basis--schools that offer a variety of educational, social, and cultural programs beyond the regular school day. In effect, the community school approach attempts to restore the wide range of community functions once served by the common school. Such schools offer adult education of various kinds, day care and baby sitting services, and various social and cultural activities.

The third counter current, seeking to reconnect school and community, is that of cultural journalism. Furthermore, I think that the service cultural journalism is performing for its communities is to provide a body of public local history, field-researched from the community and designed for community use, and that this material fills a very real community need.

Public history has been defined as "historical researches conducted in the community for public benefit, outside of academic environs," and in the conservative world of academic historiography it is definitely something new under the sun.2 There have been de facto projects and practitoners of public history for some time, but only recently have graduate programs in "public historical studies" been established at major universities, and a scholarly journal begun, *The Public Historian*.

For those of us who have been personally involved in local or community history projects, the reasons for this are relatively clear. There seems to be a grass roots need for a usable public history, a body of historical materials researched and compiled at the level of the local community and intended for community consumption. As Carl Becker long ago suggested in *Everyman His Own Historian* (1931), the most basic use of history may be to help the individual make sense out of his own life by relating that life experience to the history of the home community and to the larger world beyond it. Becker argued that for most persons the natural progression of historical interest moved *outward* from his live experience, not *inward* from the remote and grandiose frameworks of national and international events, though this latter approach was, of course, the common strategy in the schools. Becker's "everyman" needed, before anything else, a body of historiographic materials with which to relate his life experience to the known world of the home community. He needed a historiography that was written "up from the community" rather than "down from Olympus," and until the advent of public history, this kind of historical material was largely lacking.

The reasons for this are complex, but have something to do with the way academic historians traditionally have defined (or limited) their subject. Folklorist Richard M. Dorson has suggested that the problem has been the nationalists and elitist bias of much of academic history, which has neglected the life of the local community and what Dorson calls "oral folk history." Folk history, Dorson says,

> . . . is the versions of past events that have remained in folk memory and folk tradition. This folk history has little in common with the elitist history that prevails in professional historical circles. The Guild of American Historians operates within the conceptual framework of a national political structure which determines the chronology, the cast of characters, the issues and topics that bore students on a treadmill, that never takes them beyond the federal government, presidents and senators, the national economy, international diplomacy, reform legislation. Of the people's history, they hear nothing.3

According to Dorson, and though the need is clearly there, Becker's "everyman" has simply not been given the historical raw materials with which to work.

Photo By: John Shore

Workshop Session

The practical question, of course, is "who is in the best position to create this public and community-specific historiography?," and the answer suggested here is the public school. A strong case can be made for the school's advantages in this area. For example, most schools are adequately equipped with technical hardware adaptable to the purposes of public history. This includes typewriters, photocopy machines, tape recorders, cameras and other photographic equipment, videotape units, etc. Even in rural and small town schools, such technical resources are usually considerable. Likewise, the school's human resources are readily adaptable to the task. In its teachers, the public school has trained professionals in a variety of disciplines to serve as advisors and consultants. The school has the resource of its students--potential fieldworkers in local history--personally linked to every social strata and ethnic subgroup within the community. As the field researchers of their own cultural heritage, students begin with a degree of access to community informants that outside researchers might work years at obtaining. Clearly, the public secondary school is in a strategic position to sponsor the project in public history.

Cultural journalism is an obvious vehicle to serve this need. Its general success in an educational era of back to basics is the most telling support for this line of argument. The cultural journalism projects are serving to reconnect school and community through the medium of student fieldwork and are presenting the communities with a usable past, a body of public historiography produced by and for the community.

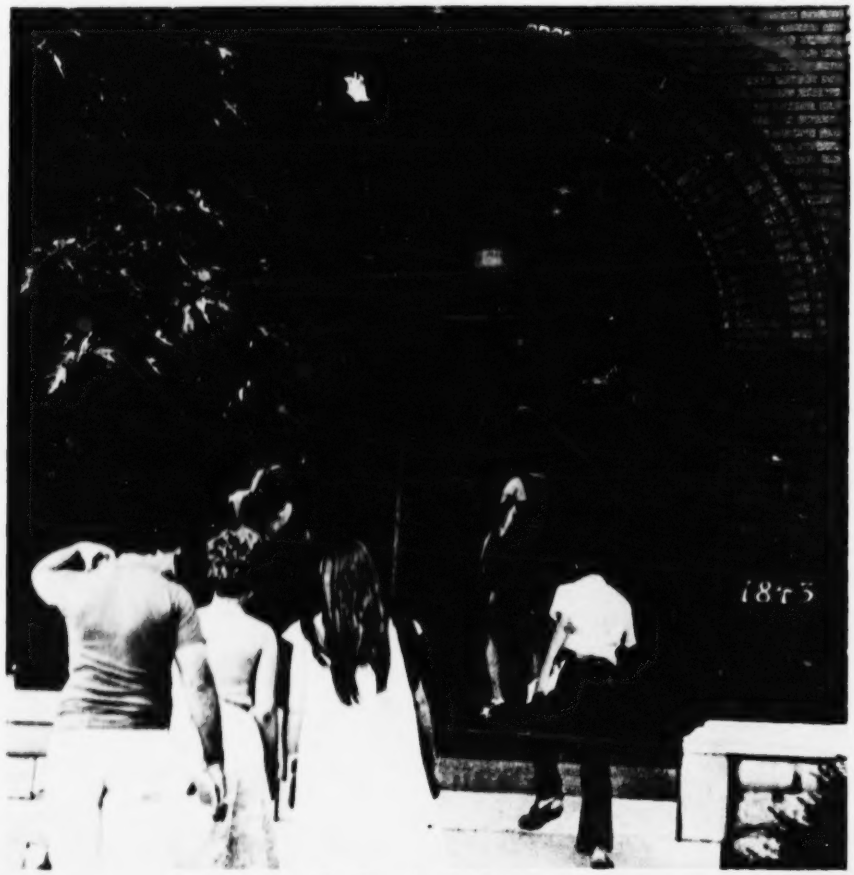
In the process of writing history "up from the community," cultural journalism has developed forms of public historiography that are often strikingly original, and there seem to be several reasons for this. In the first place, the cultural journalism projects have been little concerned with labeling the process of products of their research, or with limiting themselves to the scholarly models of history or folklore. In the questionnaire response to my study of 1977, advisors variously referred to this research as oral history, folklore, the study of "traditional culture," and journalism. Neither have advisors and students found the usual models of history (elitist, nationalist, etc.) very useful at the community level. In a sense, the projects have been reinventing the wheel--and with great success!

Secondly, there has been the influence of field research methods upon the process of historiography design. The fieldwork process has led cultural journalism (as it has led academic oral history) in some rather untraditional directions. There is an emphasis on the "oral life history" and other *verbatum* representations of personal testimony. Fieldwork has led to a form of "ethnographic history," a holistic approach to the past in which all folk processes--social and technological--are deemed suitable topics for historical study.4

Finally, there has been the impact of community feedback upon the process of historiography design. The questionnaire study of 1977 revealed a remarkable degree of community interest in the classroom publishing projects. At almost all of them, teachers repeatedly had been asked to make presentations about their projects before local groups, and the projects had been featured again and again in the local media. Community members often called the school to suggest topics for the journal, persons who should be interviewed, and information to support (or contradict) previously published stories. Clearly, these unique interpretations of the forms and usuages of public history were being evolved in interaction with the local community.

If one accepts that cultural journalism is involved in the process of public history, then other possibilities come to mind. If communities *need* a usable public history, then there are alternative approaches to a journal. There is, for example, the single-concept publication, a book-length production focused on a single topic. Foxfire has published *Memories of a Mountain Shortline* and *News From Pigeon Roost*, and a group in Marshall, Texas, has published *A Soul Food Cookbook*, which compiled not only the family recipes but which also recorded the social context of family and ethnic history in which the recipes were embedded. Other cultural journalism projects have expanded into electronic media. In fact, the Skewarkians of Bear Grass School in North

Photo By: Kathy Long



On Tour in St. Louis

Carolina have produced the following historical materials for their community (no two alike): (1) a slide-tape presentation on county history; (2) a 45 minute color Super-8 film based on the history and culture of the Tuscarora Indians in North Carolina; (3) a 95 minute color Super-8 movie on the history of the Civil War in the home county, and (4) *Smoke to Gold,* an award-winning economic history of the local tobacco industry. Projects Blueberry, Jeff Vander Lou, and Foxfire all work with video tape and air their shows on public cable television, and Fulcrum, in New Hampshire, has worked with National Public Radio.

In Caldwell County, Texas, I was involved in working out the procedures for creation of an historic photograph archive.5 Students and community volunteers worked together to explore the process for building a slide archive of historical photographs--the visual documents of community social and economic life. Beginning with their own families, students could locate historically significant photographs, collect information from their owners through taped interviews about the events and persons depicted, copy the old photographs on 35mm slides, and then place both slides and interpretive data in a community photograph archive.

As a full-scale project, the historic photograph archive has yet to be attempted. Neither (to the best of my knowledge) has a school attempted to create a document archive, a community oral history collection, or an artifact museum (though the latter clearly is anticipated in Foxfire's collections at Rabun Gap). In particular, the community artifact museum seems a natural development in schoolroom public history. Somewhere in school or community, students could bring together a collection of archaic material culture from the area, which might then form the nucleus for a community artifact museum. This might include a wide range of folk-artistic and folk-technological materials, which had not yet attained the status of costly antiques. For example, the artifact museum might include old tools, obsolete farming equipment from the days of mule agriculture, "kitchen technology," folk handicrafts of every description, etc. For citizens and school children this might serve as a "hands on" museum of the community past.6

And there are other projects in public history also (again, so far as I know) never tried. What about an agreement with the local newspaper, radio station, or television cable, to create a weekly column or report about some topic in community history? Why not use *their* media? What about school-based projects in historical archeology or architectural studies? Why shouldn't the school work with the local chamber of commerce to create an historical tour guide to town and countryside, marking all places of historical interest, and designed to guide the newcomer on a tour of the area?7

There are, as I said, other opportunities, and cultural journalism already has shown a natural tendency to explore them. In a real sense, cultural journalism has been first into the field in the area of public history. Cultural journalism projects doubtlessly will continue to break new ground in the area of creating a usable past, and in the process, will help to reconnect school and community.

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1The C. S. Mott Foundation, Mott Foundation Building, Flint, MI 48502. (Also: Mid-Atlantic Center for Community Education, School of Education, University of Virginia, Charlottesville, VA 22903)

2Defined in the announcement for *The Public Historian.* Address of the journal is Graduate Program in Public Historical Studies, Department of History. The University of California at Santa Barbara, CA 93106.

3Richard M. Dorson. "The Oral Historian and the Folklorist," *Selections From the Fifth Colloquia On Oral History.* New York: The Oral History Association, 1972, p. 43.

4Thad Sitton, "The Salt Book and Bittersweet County: A Review," *The Oral History Review 1979:* 1979, pp. 88-90.

5See: Thad Sitton, "Windows Into Time: School and Community in the Creation of a Historic Photograph Archive," *The Social Studies* (in press).

6Howard W. Marshall, "Folklore and the Rise of American Folklife Museums," *Journal of American Folklore* 90: 1977, pp. 391-413.

7Developed at some length in *Caldwell Local History Ideas.* Lockhard, Texas: Caldwell County Oral History Project, 1978.

TEACHING FOLKLORE

By: George Reynolds

Folklore is a subject that is, unfortunately, a fairly new subject in our schools. It's unfortunate because the folk process is one of the most important forces of our lives. It's mainly through the folk process that we learn how to behave in society, how to relate to others in that society and what to value. The teaching of folklore in the schools is one of the best possible ways to make students aware of their culture--who they are and why they act the way they do in relation to that culture. I have a functionalist bent to my dealings with folklore in the classroom because I think it's necessary. In order to justify the teaching of folklore to the administration and faculty, I emphasize the practical functions of folklore within our present-day society.

There are four basic functions of folklore as outlined in *The Study of Folklore,* edited by Alan Dundes, in an article by William Bascom. I use these four functions as a point of departure in my classes, and I will discuss them briefly here. One of the functions is learning. If you think about the history of mankind since civilization began, man, as a species, learned everything that was necessary for survival without the aid of written texts. It is only in recent history that humans have come to view written or printed information as essential. The fact is that what is necessary for survival is still learned through the process of oral transmission. The sophisticated process of learning through reading is obviously important in today's world, but I think it's high time that we, in

all levels of education from elementary school through graduate studies, should recognize and admit the importance of non-formal learning--things that aren't written in books. Folklore is, in part, a study of that informal learning process.

Another major function of folklore that is extraordinarily important is the fact that it helps us keep our sanity. The reduction of anxiety through nuances of intercultural communications is extremely important. Within any culture there are accepted traditions which help reduce anxiety. When the women gather in the kitchen and the men cluster in the den, they exchange jokes, gossip, "men-talk" and "women-talk" in keeping with the situation and company which help to reduce anxiety. There are literally hundreds of instances in which we release pressure through culturally accepted means. One problem that you run into in a classroom situation is that many of the things that allow us to release anxiety and tension are subjects that are usually considered taboo in the classroom setting. Popular culture has gradually eaten away at much of what was once considered taboo--just listen to the words of the Top 40 songs on the radio, or take a look at advertisements on TV. By exposing heretofore unmentionable subjects, popular culture has undermined traditional processes and contributed to the so called generation gap. However, there are two areas that popular culture is still wary of: the sacred and the profane.

The traditions which exist in purely oral form among kids are usually their religious beliefs, their intimate family legends, beliefs and values, and those profane jokes, stories and communications which enable kids to go through the highly stressful period of puberty and still retain their sanity. As adults, we should recognize the fact that the dirty joke serves as important function for the adolescent; it relieves tension and often serves to educate young people in an area that, despite our permissive society, is still considered taboo. Kids have to have pressure vents somewhere, and jokes and stories are a relatively harmless way for them to relieve tension.

Another important function of folklore is that it helps validate our culture and our own personal part of that culture. There is an important school of thought in the field of psychology known as "cognitive dissonance," which has to do with the process we go through in justifying our behavior to ourselves. People don't like to behave contrary to the image they have of themselves, which is a reflection of the way others see them. People behave in ways that support their attitude, and when necessary, they will modify their attitude to conform to things that they must do. In some cases, they may know that their attitudes or actions are unjust, but they will find a way to justify them. A good example of this is the justification certain segments of the society give for racial prejudice. When I was in elementary school, one of my teachers explained to me that Noah's son, Ham, saw him naked in the vineyard, and the Lord cursed him and turned him black. That, she explained, was the origin of the Negro race; and because Ham sinned, Negroes are forever condemned to be servants, which is why they were enslaved, and so on. The whole racist attitude is validated in her mind and seems justifiable. The status of women has often been tied to Eve's sin and the suffering of the Jews to the argument that they crucified Christ.

People will validate their cultural norms, it is necessary for them to do so, and quite often they will use their sacred myths as validation. My teacher justified racial prejudice through her interpretation of sacred myth. The term myth is often misused to mean something that is flatly untrue. When a folklorist uses the term myth, it refers to a narrative which embodies the most sacred form of truth, communicated through a very ritualistic and formalized kind of oral, and in our society also written, body of narrative. Our sacred mythology is the Holy Bible. I want to be sure to point out, though, that myths are not the only forms of folklore that help to validate and reinforce the culture. Also, it is not just the social unjustices in society that folklore helps to validate. To the contrary, folklore which validates culture helps to bring order and reason to our world and makes us feel better about ourselves. And that is both good and necessary. Christmas traditions are a good example of this. When our family and friends come together, exchange gifts, eat special foods, sing carols, decorate, it makes us happy, it reinforces positive values in our culture.

Finally, folk culture functions in an important way to regulate our behavior. Folk narratives and customs instruct us in the right way to behave, but they also go beyond that. In the folk tale, for example, we have a small cast of major characters, each having very clear-cut roles in the story. There is usually no doubt as to who is the good guy and who is the bad guy. As the story develops, we develop a sympathy for and an identification with the hero. He or she makes mistakes, often narrowly escapes death, but survives to live happily ever after. By sharing this experience in our imagination, we learn about the right and wrong way to behave, but we also are persuaded to internalize a value for appropriate behavior. This value internalization is something that simple moralizing cannot do. In this sense, the folk tale begins to regulate our behavior during our formative years. Some forms of folk custom--rituals, games, etc.--give us a chance to practice roles and face mock challenges, which carry over into the real world. Through team games, for example, we learn the effectiveness of cohesive group action. On the other hand, we learn that nonconformist behavior can be discouraged by penalties imposed by the group we participate with.

Jokes dramatize the pitfalls of stupid or inappropriate behavior. Group response to jokes tends to reinforce the shared value judgments within the group and causes those who respond to commit themselves to the attitude expressed in the joke. We have jokes in North Georgia about "Florida people," or the tourists who pass through our area on the way to Florida for the winter. These narratives tend to encourage behavior which identifies us as "in-group" members and in turn punishes the nonconformist behavior of the tourists. A coon hunter would never be caught dead owning a miniature poodle. If he did, he would undoubtedly be chided in the form of a joke: "Did you steal that thing out of a Cadillac? Next thing you know, you'll be driving around here in a Winnebago."

Those are the four main functions of folklore: learning, reduction of anxiety, validation of culture and recognition of behavior. Once people, students, teachers and administrators alike, understand these functions, it is easy for them to understand the rational for teaching

folklore in school.

The study of folklore in the school is probably one of the most effective and most interesting ways to link what goes on in the classroom with what goes on in real life. That's what experiential education, and more directly, cultural journalism is all about, so looking at folklore as a means of doing that makes a great deal of sense. The way I approach folklore is to look at all those real things that students have never studied in school before, by using the kids as examples of folk performers themselves, and by bringing out things that they do in their normal lives that are traditional things. I ask them to look at their own life, their own behavior, and analyze it in terms of a social science, in order to understand themselves and others better. In other words, I teach social studies through examination of the kinds of social pressures that students go through right in the classroom.

I usually begin with something that I picked up from *Pattern in the Material Folk Culture of the Eastern United States* by Henry Glassie. Glassie defines three dimensions of social experience which occur simultaneously. One of these dimensions is what I call "elite culture," and by that I mean that part of our culture which emphasizes the utmost striving, the utmost sophistication--fine art, classical music, ballet, gourmet cooking, etc. Elite culture also includes the exact sciences where there is no room for error. In every case, elite culture demands study, practice, talent--the "best" in the field.

Another level of cultural experience is the "popular cultural experience." Popular culture, in general, is culture for the masses. Popular culture means whatever is the current trend, whatever is "in," be it the Top 40's, blue jeans or MacDonalds. Striving for personal acceptance by the mainstream culture via conformity to whatever happens to be the current popular trend indicates the importance of popular culture on your life. We are all examples of popular culture through the clothes we wear, the food we eat, our taste in things, the language we use. Adolescents are more affected by popular culture than any other age group, because they want to be accepted. To deny popular culture means to be outside the mainstream.

The third dimension is the dimension of folk culture, which emphasizes community commonality. I define community as whatever immediate group that you have personal contact with, that you wish to associate with and be a part of, and that is somehow unique from other communities. There is a folk culture of teachers. They have their own esoteric terminology, their own particular experiences that are shared and understood within the group. Folk culture is a powerful influence on our lives because our families feed it to us from the day we're born. Our language is shaped by our family, our language is shaped by our peer groups--our dialect, our use of terms, our command of the language. Our behavior is shaped by all those groups that surround us. Our perception of the world is shaped by all three dimensions: by elite culture through the books we read, by popular culture through mass media and by folk culture through the family and people we contact and communicate with on a day-to-day basis.

In looking at these dimensions of cultural experience, it is interesting to note that, to quote Glassie, "folk culture exhibits major variation over space and minor variation over time." Popular culture, on the other hand, exhibits minor variation over space, because the media spreads the same message in California as it does in Maine, but major variation over time because it is ephemeral by its very nature. I did the twist when I was 14, kids today do disco. That's popular culture. On the other hand, I learned how to flatfoot in true Carroll County, Virginia, style, and kids today are still learning how to flatfoot in Carroll County--that's folk culture.

What I'm trying to get at is a rough definition of folklore. It's dangerous to start looking at the origins of things and accepting at face value things as folk because they're old or have a folk origin. It's equally dangerous to dismiss something because it started in popular culture and exclude it from having anything to do with the folk process. You have to look at a whole spectrum of things all through your life: oral traditions, material traditions, customs, everything that has affected you. You have to think about the things that people do that are important to them, that set them off and make them special as a group. Look at kids in school. What's important to them; what gives them a sense of identity apart

Photo By: Kathy Long

Washington University Cafeteria

from the rest of the world? We are somebody from somewhere specific, and we've got good reason to be proud of it and to celebrate it and to preserve it. Folklore can be very effective in combating the homogeneous blurring created by popular culture.

Every group has expressions and stories and customs that are traditional. Kids are no exception to that. One thing I love to do with kids, and I often start my folklore class with this, is I ask them if any of them know any folk songs. Then I'll say, "You people are folk musicians. I'm going to start a little song, a little folk song, and I want you to finish it for me." Then I sing:

Mine eyes have seen the glory of
the burning of the school
We have tortured all the teachers
and have broken all the rules
We have beaten up the principal
and kicked him out the door
As brats go marching on.

It blows them away because they've never heard a teacher sing that before, and sure enough, they all know it, and usually they know several variations. Now variation is very important in the identification of folklore. Folklore is produced by its consumers. Because different groups have input into it, creating and re-creating within their own individual groups, variation is inevitable. If there's no variation in the song or tale, we know that it comes from a single source, and therefore is not the product of a group of people.

When you're dealing with folklore in the classroom, or teaching folklore, use material that belongs to the kids. That's when the excitement comes, when all of a sudden there's something relevant to talk about, something that connects with their life, that they know about. In one of my folklore classes we put together a book of local legends. The kids started talking to each other, and in fact, most of the legends in the booklet came right out of that one class. They all knew legends but had never thought about them or defined them as legends. In all oral narratives we deal with the concept of truth. The genre of legends or folk narratives are stories that are told as truth. People develop all kinds of tangential explanations to go along with legends to bear them up, to make them more plausible. The main distinguishing feature of a legend is that it's always told third hand, "I had a cousin who's best friend..." We collected legends that fulfilled all of the four functions of folklore. The kids were amazed.

The folk talk is a little different from a legend. These are stories in which the characters and the time and place are all sort of nebulous, the characters have first names, but very few of them have last names. There's a different kind of truth expressed in the tale, a basic gut-level, psychological expression of deep fears or taboos. The Three Little Pigs is an example of a folk tale. Legends are current, they're oral, they're within the currency of all children, and new ones are created constantly. In Rabun County we collected a legend about a young man from the area who was killed in a hang glider accident out in Arizona. According to local folks, some of my students among them, he rides over Glassie Mountain in Rabun County on nights when the moon is full. Legends are stories told as truth; they are exciting, meaningful and wonderful material for use in the classroom.

Here is a list of "primary resources"--starting places that is--from which teachers might begin to find out for themselves what folklife studies are about. First of all, we have a government funded American Folklife Center. Write to them c/o The Library of Congress, Washington, D.C. 20540. They have a free quarterly newsletter called *Folklife Center News*. Among other things they publish a *Folklife and Fieldwork* booklet (25 pp.) described as an "... introduction to fieldwork theory and field study techniques, designed for the layman. Available upon request."

The best starting place for references is *An Inventory of the Bibliographies and Other Reference and Finding Aids*. For a free copy write the Archive of Folksong, Library of Congress, Washington, D.C. 20540. Among other valuable finding aids you will find listed in this inventory are lists of folklore archives, bibliographies, publications and graduate programs scattered throughout the country. It would be greatly to your advantage to check out your area colleges and universities to see if they have a folklore program. If they do, you might find access there to various reference materials and hopefully the advice of a trained folklorist. This will be especially true if you are lucky enough to be near a folklore graduate program.

For teachers, these introductory textbooks are particularly useful:

Brunvand, Jan Harold. *Folklore: A Study and Research Guide*. Lavallette, NJ: St. Martin's Press Inc. 1976. 28 pp.

Dorson, Richard M. ed. *Folklore and Folklife: An Introduction*. Chicago: University of Chicago Press, 1972. 566 pp.

Dundes, Alan ed. *The Study of Folklore*. Englewood Cliffs, NJ: Prentice Hall, 1965.

Toelken, Barre. *The Dynamics of Folklore*. Boston: Houghton Mifflin, 1979.

These are university level textbooks aimed at college and beginning graduate students. In them various approaches to folklore scholarship are discussed as well as guidelines and bibliographical materials. You will want to look further for materials directly pertinent to your needs, say regional collections, for example, or ethnically related materials such as Afro-American or Native American folklore. These introductory texts, along with the bibliographies prepared by the Library of Congress, should put you well on your way.

A few high school textbooks have recently been published. They are oriented to their particular locale and properly so, but they might provide some guidelines from which you can develop your own program.

Rufty, Ruby, comp. *Folklore Studies in the Classroom: A Primer*. Gilbert, MN: Iron Range Historical Society, 1978. 19 pp. (write Iron Range Historical Society, P.O. Box 786, Gilbert, MN 55741. Send 50 cents for postage.)

Russell, Louise. *Understanding Folklore*. Portland, ME: J. Weston Walch, 1976.

Tallman, Richard and Laurna. *Country Folks: A Handbook for Student Folklore Collectors*. Batesville, AR: Arkansas College Folklore Archive Publication, 1978, 134 pp.

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RECOGNIZING FOLK ART

By: Roddy Moore

Before we can talk about folk art, we have to talk about some other things. First, what is art? Who is an artist? What is fine art? Art of the elite? Can the common man produce art? All right, we know what fine art is, right? We know what a Piccasso is; we know what an Impressionist is; we know what Renaissance Art is. And what about popular art? When you buy a print at a store and it's one of 10 thousand, that's art which is mass produced with a profit making motive in mind. You don't own the original, you own a copy of the original. Popular art is often confused with what people think of as folk art. Take carousel figures, for example. They were made in factories. You had one man that made front legs, and one man that made back legs, and one man that carved saddles, and they were mass produced. Cigar store Indians were mass produced--they are popular art.

Another form of popular art which is often confused with folk art is the trade sign. Trade signs go back to the 16th and 17th century when many people could not read. The shop owner would put a sign up outside his door advertising the kind of shop it was, the cobbler would hang a boot outside, a dentist would hang a tooth outside, barbers used the barber pole. Look around today, the golden arches of MacDonald's is a great trade sign, it's their logo, it identifies them.

We are working around to what folk art is by cutting out what it isn't, the reason being that even the so-called experts can't agree on exactly what folk art is. There is a lot of confusion. Crafts people create the biggest can of worms in this area; a lot of people think of crafts as an art form. I approach this problem by defining crafts through the 18th century definition where there were three basic types of crafts. First, we had the home crafts, which is what you do at home for yourself. This was usually learned at home and handed down through the family. Next you had home industry. Here you had a situation where the person might work at their craft part of the year, say in the winter, and farm the rest of the time. They are earning part of their livelihood from their craft, making some to sell. This might include basket makers, potters, wood workers, and the like. Now, remember, I'm talking about crafts that were handed down through the family, traditional crafts, not people who learned how to pot in art class or at the local community college, but people who used the craft to earn part of their livelihood. The third type of craft we look at, historically, is called community crafts, and this refers to the person who worked at his craft full time and depended on it for his complete livelihood. In the 18th or 19th century, a person going into a community craft would be apprenticed to a master craftsman for four to seven years. Today the trade unions and labor unions have taken over the old apprentice system. It's a process of learning a skill, it's a mechanical thing. It would be the same as a plumber or an auto mechanic today. They are not artists, they are craftsmen.

Today we are taught that crafts are art forms, that a craftsman is an artist. Traditionally, a potter would throw two thousand pots a day, all the same design, it was production pottery, a way to make a living, a craft. A lot of people consider quilts to be folk art, but quilt patterns have been in circulation since the first quarter of the 19th century. They were published, sometimes with instructions on how to coordinate color, and circulated all over the country. For this reason, I look at most quilts as craft items rather than folk art.

Illustration By: Doug Young

"YOU MAY NOT BELIEVE THIS BUT THEY SAY ..."

headless ghosts, man-sized catfish and other legends from Rabun County

Cover of Legend Booklet by Foxfire Students

Now, there are examples of craft items that become folk art because of something the craftsman does to make the piece of work unique. Take Berlin Craig, a traditional potter from North Carolina. The jugs that he makes are craft items, but when he puts a face on a jug, it becomes an art form. It is unique, goes beyond the requirements of the utilitarian function. The same can be said of quilts; when a woman takes the craft of quilting and creates a picture that is unique, it becomes an art form. She's not just following a pattern she got out of a book, or even from her grandmother, she is using her own inspiration to create something different. Basketmaking is a craft, but the decoration on the basket is, again, an artistic inspiration. These craft items which exhibit personal artistic inspiration do become folk art. I'm looking at folk art as one-of-a-kind objects, possibly something someone created for themselves.

Another kind of folk art you should be aware of is called environmental folk art. This is where the person created a whole environment around themselves. If you've ever seen pictures of the Watts Tower in Los Angelos, that's a good example of environmental folk art. There was a man in Lebanon, Virginia, who painted his whole house with stripes and polka-dots, inside, outside, floor, ceiling, everything. He had to have a vision to do that. It's another form of personal expression.

Folk art is everywhere around us, and it's being created every day. People are still creating, they're still painting, they're still carving. There's a man in Florida who creates junk sculpture from materials in his junk yard. There are people whose homes I've been into who have 100 or 200 carvings they've done and put back into their homes. Start looking in people's yards, at how they arrange things in their yards. A folk artist doesn't have to be 100 years old. A ten year old can create this type of art. It's very difficult to come up with a pat definition of this field, but when I deal with folk art, I look at what the individual has created. I'm interested in people that will create, and will step out of the norm to do something for themselves and for other people.

COMMUNITY FESTIVALS

By: Roddy Moore

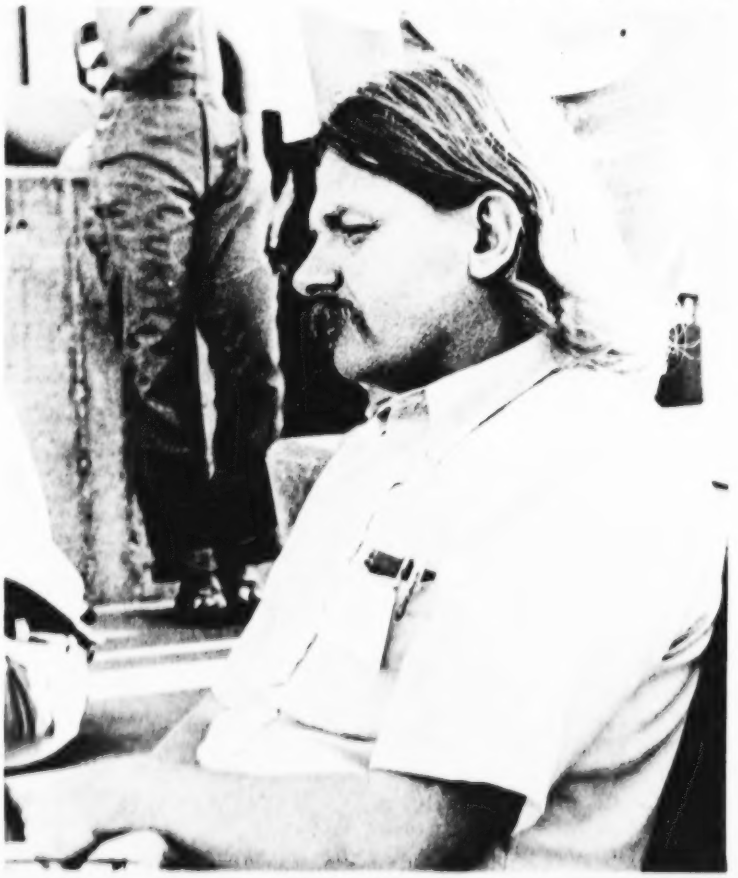
What is a community festival? It's a festival that celebrates your community in some way. It's a natural extension of what you're already doing with your projects. I've been dealing with local festivals for eight years now, and they're good things. They bring people together, they educate the people about their own culture, and everybody has a good time. At our festival--it's a folklife festival--we deal with traditional crafts, music and foodways. What you do in your community is up to you. Look at other festivals in your area, what kinds of festivals are they? Talk to people. Find out the things in your community that are worth celebrating. Look for ethnic groups, look for crafts people, look for things that are unique to the community, or traditions that are fading out. Go to festivals and see what works, go learn from their mistakes.

How do you put on a community festival? Well, the first thing you've got to do is plan a year in advance. I start planning next year's festival the day I finish with this year's. It takes a lot of organization, a lot of time to line everything up, and you've got to allow yourself that time or you'll be in trouble.

If you decide to do a community festival, you've got to have certain people working on it. As the director, you need someone who is a good organizer, someone who can give people a job to do and see that they do it, someone who can devise a master plan and knows how to put it into action. Then your director has to have a committee to work in specific areas. (I'm only using the term "committee" to refer to a group of supervisors who each carry out specific jobs. You get a committee of six people trying to do something and nothing will ever get done.) You put one person in charge of each large area, and give them the responsibility for that area.

Next to the director, the most important person to the success of a

Photo By: Mary Schmalstig



Roddy Moore

festival is your PR person. Public relations will make you or break you. Your PR should start about three months in advance; you don't want too much publicity, but you need to have enough to get the word out. We send out three news releases. The first one is a general information release which goes state-wide to every newspaper, every daily, every weekly. There are no photographs with this release. The second release we send out focuses on either an event or an individual. Find someone who is photogenic, does something interesting. Take a good picture of them, whip out 2 hundred copies and send one to every newspaper in the state. Include a good clean press release on the festival, and a little information on the photograph. Our third release goes out the week before the festival. It's just a little reminder with all the necessary information. When you send PR to the press--local, regional and state-wide--make sure it gets in your state capitol newspaper, because the politicians read it. Send every copy release to all your local politicians, especially ones that are on the state or national level. They like to know, they like to show up at these things, and it helps you get some crowd.

You should know somebody on a newspaper. You should know who handles this type of material and make sure they have an interest in what you're doing. If you send it to the newspaper cold, they pass it along and say, "Well, here's another one of these things," and they throw it away. So we have contacts at the newspapers; we know who to send it to, we know who to talk to, and we get good press releases. You need to know what kind of pictures the newspapers want. They don't want a crowd shot, they don't want a distance shot, they want someone's hands doing something, or a nice portrait of an interesting face. And they want a good, sharp contrast black and white photograph.

In addition to hitting the newspapers, you should go after TV. People do not read. You can have something on the front page of the paper and no one will ever see it, put it on TV and they've all seen it. Every commercial station has a certain amount of time, regulated by federal law, that they have to donate to community services. We do a package of 10 slides, along with a script, and between programs when they do their local station identification, wham, on goes a slide of apple butter boiling or molasses making, and the script reminds viewers of the upcoming festival. That's free TV advertisement. I also do the talk shows. Every station has a talk show, either in the morning or afternoon. People watch talk shows like a religion. You go on, you sell what you do.

We send releases to the radio stations. If they do a country music show, we try to get them to announce the festival during the show. National Public Radio will always do your releases for this type of thing. Even if the station is outside of your immediate area, people in your community listen, and they'll announce it.

We print posters. We design them to be three things at once: a poster people can put on the wall, an announcement of the festival on the back for general information, and folded up it becomes a flyer than can be mailed out. We print 10 thousand of them and spread them around everywhere. You want to put posters in the grocery stores, local businesses, gas stations.

After your director and your PR person, the third most important person to the success of a festival is a good secretary. This person covers all correspondence for the rest of the staff. The secretary handles your bills, your schedules, knows who's coming, what they're doing, what special problems they have, sends out thank you notes--the works. In addition to keeping the flow of information going, the secretary has an important role on the day of the festival itself, but I'll get to that later.

The next group of people you need to locate are your area supervisors. The director cannot run and control the entire festival; you must have people in charge of each area. I have an area supervisor for outside crafts, inside crafts, one for each of three music stages, for food, for the horse and pony pulling contest, for the steam and gas show, and one for general information. These supervisors are responsible for their specific areas; they have the authority to make decisions in their area when they need to be made. Each area supervisor is given a booklet. It tells them what's happening and where things are located. We walk the grounds with them, they know where everything is to go, what will be happening and when it's supposed to happen. It's important that everyone involved with the festival have a working knowledge of the entire operation--who's in charge of what and where things are, and what to do in case of an emergency.

On the day of the festival, you have to have people there to register participants. This is where you go back to your secretary, because here's the person who's been in contact with these people over the last twelve months. We have had the problem of people who were not invited to participate showing up and trying to get in. Your secretary knows who's supposed to be there and who's not. When your participants come in, she will know their names, know something about them, where they come from. It's a personal touch, and it's important because it makes your participants feel comfortable. When they register, we give each of them a folder with their name tag, some material about the college, what we're expecting of them that day, a

Photo By: John Shore

Workshop Session

program, and their meal tickets. We tell them where they're supposed to go for lunch, where they can go to rest in the afternoon, where we have coffee set up for them. We try to make them feel good. We answer all their questions. We ask if they need help, and if they do, we assign a student to them. We try to keep a student with them all day to help them out, make them feel comfortable. Since all our participants demonstrate or perform, the student will have the opportunity to learn something. It's a good idea to give students time off to see everything that's going on though, rotate them.

You need to decide right from the beginning whether you want only traditional arts and crafts, or whether you will use revival stuff; will you let anyone participate who wants to, or control it by invitation; will you require all your crafts people to demonstrate, but not allow them to sell, require them to demonstrate and let them sell, or just let them sell? It's up to you, but you need to set a policy on this type of thing from the beginning. It's hard to change once you've set a pattern.

This year we're starting a new system - we're starting to pay some people. If a craftsman comes to demonstrate, but does not sell, we pay them $25 to cover their expenses. If they come to demonstrate and sell, we charge them $25 for booth fee. At the end of the day it evens out--the ones that don't sell are getting paid by the ones who do sell. But at my festival, if they don't demonstrate, they don't come back. It's an educational festival and that's part of the deal. They sign a contract stating what they can sell. If they're coming as a broom maker, they're not going to be allowed to sell beer can openers with little pieces of fur down the back as fur lined beer openers. It's not a flea market, and it's not a junkyard sale. It's a traditional crafts festival, and that's the name of the game. My participants come only by invitation. That way I can make sure they're traditional crafts people or musicians. I know them all. I visit with them in their homes. The week before the festival, I talk with each one of them on the 'phone. I ask, "What do you need? What do you want? What are your problems?" We're on a first name basis.

Where do you find participants? You can ask students about their parents and grandparents. You can look at other festivals. Look in flea markets. Look in the local newspapers for articles about interesting people. Look at senior citizen's groups. I've run ads in papers. On TV I've said, "Well, I'm looking for someone who can make shake shingles." I'm always look for people. I'm always looking for things. And they turn up in the damnedest places, they always do.

When you have a participant coming, you're either going to get someone who's very naive about festivals or someone who's a hard core festival goer. In our area, festivals are big business, we have people that do them every weekend. Some people can't deal with a crowd, and you don't want them at any festival. They just can't handle talking and dealing with 5 thousand people at a time--they go into shock. So, that's a personal judgement that you have to make when inviting participants.

Participants should know what's expected of them. They should be told verbally, and they should have it in writing. You cover yourself both ways. We use a contract. We tell them what we expect of them and what they can expect of us. We guarantee them certain things, they promise us certain things. It's a business agreement. Before you send a contract out, have a lawyer look at it, just to cover yourself. On your contract you need to know: Will they demonstrate and, if so, what? Will they sell and, if so, what? You might ask for their state tax number, if your attorney says you need one. Find out what the participants need - tables, chairs, electricty. We have one group that makes hard candy, and they bring 10 slates with them that we have to keep in the freezer overnight. They have to have cold slates to roll hard candy out on. Do they need transportation to and from

Photo By: John Shore

Bob Penny

the festival? Are they going to need special transportation in and around the festival? Do they have any special medical problems that you need to know about?

Other special problems: Does the place that you're doing the festival have insurance coverage that will cover the event? Should you have some form of medical assistance available at the site? I had a man die on me two years ago. He had a heart attack. He hit the ground and 20 seconds later the rescue squad was there, but there was nothing we could do. Our rescue squad handles our traffic, so they're all around the grounds. We use walkie/talkies with them, so we can have constant contact with them. And we have all the rescue squad equipment right there. They're also one of our food vendors, so they get a little something out of it, too.

Money: Are you going to need to have cash on hand? Are you going to need to provide change for your food vendors? If you're going to charge admission, what are you going to do with $5, $10, maybe $15 thousand over night? Do you have a safety deposit box? Most people charge for festivals. If you can charge for a festival, then I recommend that you do it because festivals cost you money. The first festival I did cost me $5 hundred, last year my budget was $25 thousand. When you start planning your festival, you should sit down and try to figure out a budget sheet on what you think it's going to cost you. At the end of the festival, do a budget on what it actually cost you. When you start figuring in people's time, you can really get into some money.

Gas: The gas situation is something else you're going to have to consider. It has definitely affected tourism in Virginia, and people are going to be thinking twice about where they drive. But in most instances, the people who come to my festival can get there on one tank of gas, in one day. That's one advantage of a community based festival.

Weather: What do you do in case of bad weather? I refuse to have a rain date. If I can't have it on the day I want it, then I won't have a festival that year. Because if you hold your festival on a rain date, you're not going to have any percentage of the crowd that had originally planned to come. You've got a rainy day, go ahead and have it in the rain. It won't kill anybody. If people get wet and muddy, they can clean up when they go home. Don't do a rain date. You'll never get the turn out. If you're parking people in a cow pasture, have a wrecker nearby. Have some extra tents around. But have it on the day you planned it.

Signs: You need lots of signs. I do a map in my program, but you still need maps and signs all over your grounds. People need to know where things are. You can't have enough signs. I'm now getting into things like car culture because I feel that the whole mystique of building race cars and street machines says something about culture in that community. We're doing large signs in that area with old photographs that explain what we're doing and why we're dealing with car culture. We use signs not only to direct people, but to inform them about crafts and events.

Pets: There is a problem at some events with people bringing their pets. Pets are a mess. They upset the livestock. They get in fights. They scare kids. Many festival do not allow people to bring pets, but it's up to you.

Restricted ares: Some crafts or demonstrations might be dangerous. We have steam engines, we bale hay, we thrash wheat, we have a sawmilling operation. People could get hurt if they got too close, so we keep them away. Rope it off.

Volunteer help: I'm skeptical of volunteer help because you have no control. It's hard to get enough help to run the festival. People don't want to work when they can be enjoying themselves. I recruit teachers at the college who use their students and can control them with the power of the grade. And I only ask people to work four hours during the day, so they have a chance to see the festival too. That makes them more dependable on the job. You have to know that people will stick with their positions. I do have a group of floaters who can fill in if somebody leaves, you need to have a little slack. But you can't have events going on without a supervisor there, and you can't have unreliable people working for you.

Photographs: You need someone taking photographs all through the festival for several reasons. You'll need pictures for PR next year. If you've gotten any grant money to support the festival, you need to document the event for your report. Or if you're going to look for future grant money, you'll need pictures. Photographs give you a visual idea of what was going on six months later when you try to be romantic about it. They help you remember accurately what happened. We photograph our mistakes so we can learn from them.

Clean up: Our food vendors clean up their areas. The crafts people clean up their areas. Then everyone helps out the next morning picking up the general trash. It's important, because if you don't clean up the grounds, you're not going to be welcome there again. Have plenty of trash containers around during the festival, that's a big help.

Kids: How do you use kids? We use them to sell programs. They have more selling power than adults. Use the 4H, use scouts in uniform, they're irresistable. We also have the 4H do a petting zoo for the kids. They call it Old MacDonald's Farm, and there are 30 to 40 different types of livestock in it.

Crowd flow: You have to arrange your layout for easy crowd flow. If people get caught in bottle necks, they get upset. If they can't get where they want to go, they get unhappy. So spend some time thinking about how your people will move around. I try to put things together that will work together. I put food around the music so people will be entertained while they eat. I put exciting things at either end of the grounds so people will have to walk back and forth. And I put something dull in the middle so people will have to walk by it and stop to look for a minute. I don't put 10 women tatting along one wall because I know no one would ever go over there.

The people in the community like festivals that are well run, because everyone profits. During our festival, all the hotels are full, the restaurants get the overflow, the local craft shops do a big business. And now, coming into the college, everybody's running flea markets all up and down the road. The people love the festival, and why shouldn't they? Families are having reunions there, it's a cheap weekend, it's fun for everyone.

CULTURAL JOURNALISM MEETS THE ARTS

By: Junius Eddy

I've been keeping a weather eye on Foxfire and the cultural journalism movement for ten or twelve years now, but from a vantage point that's a step removed from the journalism scene. I suppose you could say that I've been involved in three different careers during my working life--the first as a theatre professional, the second as a professional writer, and the third as a government and foundation program officer concerned with the field of arts and humanities education--in plain English, a grantmaker. It's as one concerned with the field of arts education that I meet with you today.

This is a field that began to come into its own in the mid-1960's with the passage of the Elementary and Secondary Education Act of 1965, and the emergence on the national scene of the twin endowments, one for the arts and the other for the humanities. These were developments at the federal level that gave enormous impetus to the arts education movement as a whole--at the state level where it has begun to produce productive partnerships between state arts councils and state education agencies, and at the local school district level where an extraordinary amount of innovative work in the arts and humanities has taken place in the last fifteen years or so.

In literally hundreds and hundreds of school systems among the 19 thousand odd districts across the nation, there are signs these days that the field of arts education, in particular, is at long last about to come of age. A growing number of school systems are beginning to change the shape and the nature of their educational missions, taking more of a humanistic approach and--despite the inflationary pressures and the tax revolts--moving considerably beyond the point of being satisfied with strong programs in art and music alone. Let me mention briefly just a few of these developments:

1. Schools are drawing more frequently on the contributions of professional artists, a growing number of whom seem to enjoy working in educational settings.
2. School people are learning how to take advantage of the range of local or regional arts resources that may exist beyond the schoolhouse doors. One finds increasingly that students are working and learning in community settings, be it in artists' or craftspeople's studios, or in arts centers where professionals work with them in theatre, music, and dance.
3. In-service workshops and lecture/demonstrations dealing with the arts are much in evidence these days--at conferences, at staff retreats of all kinds, and in individual school buildings themselves--to help orient and retrain classroom and specialists teachers in an aspect of education the teacher training institutions have badly neglected over the years.
4. In many school systems there are a few instructional approaches emerging that attempt to relate the several art forms to one another and to explore the contributions of the arts to other areas of the curriculum, where they can provide fresh insights into basic skill development or to the sciences and social studies.
5. Recently in a number of large cities, an innovative development has occurred that seeks to give special attention to students with unusual artistic talents. I refer to the specialized high schools of the arts, sometimes called arts magnet schools, which have sprung up at both elementary and secondary levels around the country; mainly, however, they have come into existence to provide greater educational alternatives at the junior high and high school levels.
6. There have been major breakthroughs, in recent years, aimed at reaching, motivating, and teaching youngsters with physical and mental handicaps more effectively in and through the arts.
7. Increasingly one finds forward-looking schools engaged in special programs involving school administrators, to help orient them more fully to the broad educational possibilities for the arts in their schools.

All of this is indeed going on around the nation and, as a result, the learning lives of students are gradually being affected in a variety of important ways, ways as basic to learning, many of us believe, as the so-called "basics" themselves. Through their involvement in the arts, or arts-related approaches to learning, young people are acquiring a host of skills and talents that are crucial tools for their full functioning and deeper happiness--indeed, in many instances, their survival--in the adult world.

They're acquiring new kinds of planning skills, sound problem solving skills, valuable design and technical skills, effective expressive and communications skills, and new ways of looking at things around them that nurture their aesthetic sensibilities. In the process, they're also acquiring a better sense of what it means to do disciplined work and to complete a particular set of tasks in an orderly but imaginative manner; they're learning what it means to feel a sense of responsibility--to themselves and to the group; and they're feeling a heightened degree of social growth and a better sense of "who they are" and what they can do in this world. All this--and I haven't even mentioned the peak experiences of those who become deeply involved in a particular art form and need to fulfill themselves in serious creative ways.

Does any of this have a familiar ring to those of you involved in cultural journalism? I think perhaps it does.

Before I explore this relationship further, I ought to make one crucial point: Even when one travels the country, as I do, and runs across all this evidence of growth and activity in this long neglected arts education field, one is finally compelled to admit that it's only begun to change the face of that wide and varied educational landscape out there. In fact, I suspect that the vast majority of school systems across the nation still remain largely untouched by all that I've been describing. Yet, compared to what this scene looked like in the mid-60's, a great deal of emergent arts education growth does seem to be greening up the landscape today.

All this growth in the arts education has taken place in the short span of maybe fifteen years. And, here and there, now and again, I've had an opportunity to take part in some of it--from my grant-making vantage point in the United States Office of Education, in the late '60's, and at both the Ford and Rockefeller Foundations in the early 1970's, where I was trying to build some

bridges between programs in education and programs in the arts.

As I mentioned earlier, it has been from these vantage points that I've viewed the emergence and growth of this thing we now call cultural journalism--a thing I first heard referred to as "the Foxfire learning concept" back in the days when IDEAS began working with Eliot Wigginton to spread this educational approach to other schools in culturally divergent communities.

I first met Wig in 1967 when I was working in the arts and humanities program at the Office of Education in Washington. He came to see me about the possibility of a small grant, but since I happened to be involved in what was essentially an educational research program there, I couldn't do much about the kind of direct project support he needed. I introduced him to Herb MacArthur, who was then the staff member in charge of educational programs at the National Endowment of the Humanities, and Herb ultimately was able to provide Foxfire with its first $10 thousand grant.

The fact is, I have never been directly responsible for any of the governmental or foundation support that has come to Foxfire or other cultural journalism projects. And the reason is closely related to the topic before us--the somewhat tenuous relationship between the artistic elements of cultural journalism and many aspects of the broader arts education scene.

As it was, I labored in vain for three or fours years at the Ford Foundation--in the humanities and arts program--to convince my boss that Foxfire and its emerging offspring were indeed based as deeply in the arts as they were in education. I stressed the fact that the young people involved in these alternative modes of learning were heavily immersed in the literary and the visual arts, if not directly in the performing arts--although some cross-over was occurring there as well. I stressed the perceptual training involved and the expressive skills the students were acquiring through photography, writing, editing, the graphic arts and other media. I stressed the development of taste and aesthetic judgment that came from planning and designing the publications themselves. I emphasized the development of respect in students for the arts and crafts of their particular culture and region.

All to no avail, at least in so far as support from the foundation's arts and humanities program was concerned. To my colleagues in that program, it just wasn't "art"--or, if it was, it wasn't the sort of art or arts education they believed the program should support. However, to program officers in another part of the foundation, it was "education" and in the early 1970's, a major grant was finally made by the foundation's public education program to help extend the Foxfire idea to other localities.

All of this helps, I trust, to fill in some background on our topic, and maybe to put in better perspective a long-standing personal conviction of mine: that the arts in education movement and the cultural journalism movement have much in common in terms of educational outcomes and learning styles, and that they might discover many mutual benefits were they to join forces more often, at the secondary level of schooling especially. Consider just a few of the similarities between the two movements:

1. Both movements (if indeed that's what they are) are about ten to fifteen years old. Before the mid-1960's, neither approach had any very substantial foothold in the schools.
2. Both seem to reside, even today, on the fringes of what is widely regarded as "the real business of education"--those high priority subjects that form the core curriculum of most high schools. In many instances, one finds them relegated to the realm of extra curricular activity, seldom afforded more than elective status in the regular academic program.
3. Both depend heavily on experiential approaches as the predominate mode of learning.
4. Both can (or should) place high value on the role of field work, in which educational tasks take place in settings beyond the schoolhouse door.
5. Whether the educational experience occurs in the community or the school classroom, the teacher is occasionally a non-certified person--a professional artist, or some-

Photo By: John Shore

Eliot Wigginton, Bill Strachan and Junius Eddy

one else in the community with particular knowledge or special skills to impart.

6. Both approaches frequently make (or have the potential for making) direct linkages to other aspects of the curriculum, to academic studies and especially to the world of the humanities.

7. Both demand of students a kind of self-discipline and task orientation, often as a part of group processes, which few other curriculum elements seem able to nurture or inspire.

8. Both can, and do, serve as motivators for lifelong learning, and to a very real extent, are useful learning tools in and of themselves.

9. Both nurture valuable human qualitites such as self-respect, self-confidence, risk taking, flexibility, creativity and imagination, and other aspects of social and personal growth.

There are other similarities as well. In fact, almost all of the skills I mentioned earlier as those which students can acquire from involvement in the arts, or arts-related approaches to learning, could just as well be cited among the outcomes of a student's involvement in the cultural journalism experience. But other than in a few isolated instances, so far as I am aware, there has been very little purposeful joining of forces by these two educational movements; the twain have remained essentially apart. They look at one another (interestedly perhaps, and certainly not with hostility) across the school curriculum but seldom have they become allies in the struggle to establish themselves in more central positions within the educational program.

While it's somewhat disappointing to the likes of me to acknowledge this, I think it's also understandable to some extent. I think it's partly due to the obvious literary nature of the cultural journalism experience. People working in the visual and performing arts often seem to deny or ignore their artistic kinship to those working in the literary marketplace, especially to the journalist. It is easier for them to recognize a connection to the "creative" literary artists such as the poet, the novelist, short story writer, or the playwright, than with the more straightforward style of the journalist. And, for the most part, it seems to me, those of you involved in cultural journalism really do regard yourselves more as writers and journalists than as artists--that is to say, more as documentors and social historians than as creative people. I certainly have no problem with this. But while it may help to explain why these two provocative approaches to learning have remained substantially apart, it doesn't necessarily follow that such an isolationist stance can't (or shouldn't) be altered if there are good and sufficient reasons.

Indeed, one would suspect that such reasons might be found more readily with respect to the humanities and cultural journalism, but even here there seem to be inexplicable barriers to cooperative endeavors. When I first heard about Foxfire and came to visit the Rabun Gap Nacoochee School, I expected to find all manner of interdisciplinary connections being made not only with the arts but also with the social studies, the sciences, and even with mathematics. But, Wig told me with considerable disappointment, only one or two of his colleagues had shown any interest at all in these possibilities, and even they hadn't done much about them. As a result, little in the way of interdisciplinary ties were being developed with his Foxfire classes.

I was amazed because, of all the educational approaches I'd heard about, this so-called Foxfire learning concept seemed to be almost an interdisciplinary Nirvana--an experiential approach that would stimulate and motivate study projects across the entire academic continuum. But the fact that this didn't happen there in Rabun Gap originally, and that there still seem to be road blocks preventing interdisciplinary work with humanities type courses elsewhere--all this may indeed be telling us something significant. It would seem to suggest that forging productive cross-curriculum ties with cultural journalism ventures is no easy task, and possibly that the educational establishment generally sees very little academic value in it. It may even suggest that the cultural journalism people don't see much value in it, either--or haven't had the time to pursue it very purposefully.

If alliances of this sort may not be susceptible to development yet with the hard core curriculum areas, it may still make sense to explore the potential for common ground with people and programs in the arts. Maybe--and maybe not.

There are several questions I'd like to pose to you; they go like this:

1. Have I presented the situation fairly, vis á vis cultural journalism and the arts (and the humanities, as well) as you find it in your own school?

2. If I have, why is it so hard for potential allies of this kind to join hands in school systems today?

3. Are there indeed "good and sufficient reasons" for people in both camps to begin to join forces? Is there a practical way for them to work together? Would their positions in their schools ultimately be strengthened by such an alliance?

4. Finally, if there are reasons, what initial steps might be taken by interested members in either camp to get such cooperative ventures going?

Photo By: John Shore

Pamela Wood of SALT

YOUTH PARTICIPATION

By: Mary Conway Kohler

To see that youth participation becomes a way of life is my mission. This calls for a strong interest in something or someone beyond oneself and demands that opportunities be developed so that young people can make a difference. These opportunities may be through service to others or having a role in bettering life in their communities in many different ways.

Not every young person has an interest in which to become absorbed. In fact, during the seventeen years I was on the juvenile court bench, I encountered only one youngster who admitted to a strong interest in anything. He was a sixteen year old boy who invented his own model automobile from dozens of car parts he had stolen, piece by piece, over a two year period. I confess we were tempted to pin a medal on him, not only for his ingenuity, but also for his persistence and the all consuming interest he showed in his enterprise. We didn't, but we saw to it that he worked and paid back, in service to the community, the cost of the parts he had stolen.

The cultivation of a strong interest and a commitment to express it through magazines is one important benefit that has come as a result of the spread of cultural journalism. You are particularly blessed in that your interest results in a product that can be shared with the rest of the world. You must feel gratified in knowing that but for you the heritages, the ways of life, the places and persons portrayed by you might have been lost forever.

Young people have certain needs during their formulative development that have to be met. I see cultural journalism as being able to meet many of them. I'm talking about the need for feeling important; the need for feeling you're doing things that are worthwhile, and that you're not just at the mercy of someone else. To me, that is most important during adolescence, but it is a nourishing experience for adult life as well.

This need for feeling important came home to me once when I was visiting a prison. A young man about twenty was running a hand printing

press. His face was beaming with joy. I said to him, "you look so happy, I guess it's because you're being paroled." He ansered, "I don't want to be paroled. I can't get a job like this on the outside." When I asked him to explain what was so important about that job, he turned to me with scorn. His face still haunts me. He said, "How can you ask? But for me, this wouldn't work." We all need that feeling of satisfaction to be able to carry on. To be able to make a difference, to have some chance of being recognized and to receive esteem from people who count is essential during the adolescent years to help young people gain confidence in their growth to adulthood. It is easier to endure pain, stress and anxiety if one can feel that one has a part in the world. The future can be fearful for all of us, but particularly so for young people today, much more fearful than in my youth. Much of what is going on in the world is good cause for disillusionment of the young.

In other times, there were reinforcing agents to help us through these difficult years. Many of you who live in a more simple environment than the one I know in New York still have this help from your family--in your family life. However, the Children's Advisory Committee of the Year of the Child lists as one of the most serious hurdles in their growth to adulthood, "the breakdown of family life." They state that young people miss the kind of help and guidance which comes from good communication within the family. They pleaded for better communication between youth and adults--not only in the family, but also in school and at the work place.

There is really not much to fill the void that young people feel in big city life. Sports fill it for some kids, but there is not much else for others. We do not have a lifestyle that needs our young people. I have even seen young people turn to delinquency as a way of getting recognition. They seemed to get a satisfaction in knowing that they were admired by someone, even if that someone was a person in their gang who had already built up a criminal record. They felt they made it in someone's eyes. And yet, I can take you to many young persons of that type who have the potential to be doing all the kinds of things that young people are doing in cultural journalism projects.

Cultural journalism is obviously meeting many of the needs of the young people working in these programs and those young people can see the projects as their social mission. If only you could see fit to publicize the stories of quality youth participation programs that are going on around the country, the public image of teen-ages might change. If only those many capable hands that are clicking the cameras could illustrate those projects, the public picture of youth might be different. Currently, for want of sufficient documentation and illustration, we are not able to divert public opinion from the negative image of youth to seeing their tremendous worth as contributors to bettering our society.

It has always been my dream that some of the feeling of this generation of youth could be preserved for posterity. I am talking about the kinds of feelings that I heard expressed when I sat on the juvenile court bench and the feelings of the kids that I see in the public schools, particularly in our big cities, who find themselves stamped as worthless and are living out that prophesy. You could tell the world about them--how they look at life. Their ways may be shocking to you, but I think you would be amazed, as I am, at the tremendous inner strength that helps them keep going despite the fact that they have been stamped as failures and seem to be an unnecessary burden to everyone around them.

Youth participation programs have helped many of these young people, but the public needs to understand how they feel and to have some insight into their dreams. The public needs to see how and why kids are reacting as they do to teachers--both to the good ones and the bad ones. The public needs to hear it in the words of these youth who are involved.

I wish I could have recorded the conversation I recently had with a young person who helped me discover why she and her contemporaries seemed to be deliberately having babies without marriage or security of any kind. Several confessed that they deliberately tried to become pregnant. They said they wanted something that depended on them; they wanted, so desperately, someone to love and someone to love them. Remember the quote from the boy in prison, "But for me, this wouldn't work." It is astounding that we have not been able to reach young girls who feel this way--who feel that they would rather go through pregnancy alone, through raising a child alone, without any of the reinforcement from family, simply because they needed something to love. I can take you to many such persons. I can take you to young people who are wards of the juvenile court as a result of their being definitely pegged as delinquent and to youngsters who have joined a gang because it was the only place where they felt they had a role.

Youth participation is one way that we have to affect all young people. It is participating in some work which meets a genuine need and offers a challenge. It is participation that stretches young people by placing them in positions of real responsibility and real decision making, rather than always being told what to do.

Too often we hear a teacher say, "Today, Mary, you help Charles read; cover from page 1 to 10," when she should be saying, "Mary, Charles is now your charge. He seems to have a problem with reading. Maybe you can find what it is that bothers him and find a new way to reach him." The Marys and the Charles' who are approached this way across the country in the Youth Tutoring Youth program have come up with a host of creative ideas for teaching reading. Our National Commission has a storeroom packed with the games that were invented by teen-agers to teach younger children--games that teach teading, math, grammar and geography. They didn't completely discard the textbooks, but they were greatly subsidized by the games the tutors invented to meet the needs of their tutees. These young tutors, most of them poor students themselves from disadvantaged families, were able to make a difference when they were permitted to carry responsibility and make the decisions that affected others. They seldom failed, but if that happened understanding adults could help them profit by those failures.

Dr. Rene Debos, a member of the commission's board of directors, would on occasion challenge us at board meetings as to when responsibility took place for us. He said, "It took place for me when I was six. We lived in the outskirts of Paris and my father operated a small butcher shop.

He died when I was six. I think I became an adult at that time. I would saw the meat, my mother would package it, I delivered it, and we were able to live from that small butcher shop. I cared for my younger brother while my mother served the public."

This conversation made me realize that I too had become an adult at six when I was put in a convent boarding school. I was the oldest in the dormitory and became a substitute mother to the younger children. When they would cry at night, I would rock them to sleep. That was my first experience in learning to care for others.

Today those caring experiences are more difficult to come by, particularly because families are smaller. They seldom include grandparents or other elders, and they are frequently limited to a single child thus there are no younger children to care for. The big city has little use for the hands of children. This is less so in the rural areas.

Youth participation was created to fill this void, to provide not only the opportunity to carry responsibility, but also to have practice in decision making. A quality youth participation program requires action on the part of the young people--action that affects others with the young people being a part of the planning, carrying the responsibility and decision making. It also includes at least one seminar a week. This provides the opportunity for reflection on the experience which the young people have at the worksite and for the students to relate this to the subject matter of their school courses. Hopefully it should be conducted not as "I am teacher, you are student," but rather in a manner that occurs between people of mutual understanding and respect. If this collegial relationship exists, there can be frank discussions of what takes place at the worksite and of what might have been done better as a result of the experience. For instance, youngsters working in a day care center can learn the essentials of good parenting through discussion and reading during the seminar time. This requires an adult supervisor who can listen and draw out the questions which the young people have.

I'm reminded of a beautiful, young Mexican-American woman who had a lovely day care youth-helper program. The youngsters went every day. These great big Mexican boys and girls became substitute parents for those little kids. But the teacher talked all the time during seminars and never drew out any of the questions of the kids. And I said to her, "But look, they have questions."

"Oh no, Mary, they just like to play with the kids," she said, "there's nothing to talk about. They're just happy working with the younger kids."

So I picked up a journal. (They all keep journals of all their activities, and one should always keep a journal in a youth participation program.) This little girl, Margie, was thirteen, and she was worried about Stevie who was three and a half. "Steve," she said, "He doesn't play with the children anymore, he just wants to sit on my lap and have me pet him. I wonder if it could be because his mother just died." Nothing to talk about! "Becky, nothing to talk about?" I say to the teacher.

"But, Mary, I've never faced death."

"You don't need to have faced death, some of those children have faced death. There's been grandmother who died, there's been someone. They can talk about death, and it would be very helpful for them to talk about death." This could have been a profound educational experience for everyone in the group, including the teacher. As adults, we don't have enough confidence in the innate knowledge that is in the hearts of young people. We fear an exposure of feelings.

Photo By: Todd Waterman

Judge Mary Conway Kohler

What kind of service am I talking about when I say youth participation? It falls into different types of helping service to others. There is a helping service to others on a one-to-one basis, such as Youth Tutoring Youth, working in day care programs, or working on a one-to-one basis with the elderly. In an English class in a very dull town in Minnesota, the high school English teacher became so bored with the compositions the kids were turning in--"What I Did Last Summer" and "What I'm Going To Do Next Summer"--that she arranged for her students to serve in the County Alms House with the aged, the mental defectives and the infirm. That experience became the topic of their compositions. These young people were able to tap the feelings of the loneliness of their charges, and they were able to interpret them in their writing. That material could well provide training for the staff of that hospital. Through their caring, those young people were able to touch something within each of their charges that the average paid worker seldom has time to do.

Community service is another variety of youth participation. It can take many forms. In one community, teen-agers operate a complaint bureau. Each student will take the complaint of one client and follow it through--such as the person whose clothes were ruined by paint advertised as washable. In this case, the student ultimately recovered the cost of the ruined clothing. I visited some of those classes and felt that those young people were learning many facets of living. It amounted to more than just handling the complaint. They were having to visit lawyers, judges, bureaucrats and to tackle all kinds of matters within and beyond the law.

Often community service projects develop from the challenge that kids experience in the life around them. For instance, Switching Yard, a volunteer agency, is an example of young people rising to meet a community need. Switching Yard started out as a high school internship program where students were placed with mentors in various professions or trades. I talked with one girl who had been interned to the chairman of the transportation committee for the supervisors in that suburban community. No member of the board of supervisors had ever used public transportation, yet they were regulating it for the people who didn't have cars. This student intern took as her project the study of that transportation system in her community. She rode every bus and timed them against their schedule. She recorded how long she waited, how long the buses stood together at the terminal point, how long it took from one stop to the next, etc. She brought her findings to her mentor. The two of them (and I would say mostly the young girl) mapped out a new transportation schedule for that area. Surely you know and can feel the glow which that young woman experienced when she knew that she had made a difference in the well being of all those hundreds of people whom she had seen waiting for buses to transport them to work every day. It was her effort that changed that system.

Another group of young volunteers in that same community saw how impractical it was to manage the after school care of the special education students by mainstreaming them into regular school classes. These students were physically or mentally handicapped and had previously attended all day schools. With mainstreaming the students to the regular high schools, their day ended in early afternoon, and they were dropped off at home--often to a home where there was no parent to greet them. This meant that, in many cases, they were in dire distress because of being alone. The teen-agers who saw this said, "It can't be. We've got to provide some kind of service." So they opened an after school program for those children at a center which they created and managed completely. They made the rules and enforced them. When parents in the neighborhood learned of the service and wanted to use it to park their children while they went shopping, they were denied. It was explained, "This program is designed as a learning

Photo By: Mary Schmalstig

John Shore

experience for the children who come every day; it would interrupt the program and cannot be permitted."

Social action is a form of youth participation that comes about when young people become involved in a critical situation in their community. For instance, in Coos Bay, Oregon, there had been a study by professionals of alleged pollution of the bay. The study revealed no pollution. The teen-agers found pollution. Why? They found a red dye that was not soluble in water, poured it down the toilets in different locations around the bay and, sure enough, the dye turned up in the bay in those areas. They took their findings to the Coos Bay Board of Supervisors and got some action.

I could give you hundreds of examples of youth participation programs. In general, they fall into four categories: (1) a one-to-one service to others, (2) a service to the community, (3) social action and (4) internships. They are not all carried on in schools. Some are sponsored by voluntary agencies or by ad hoc groups of young people. They can be conducted on a short-term basis to meet an emergency need or on a long-term basis. The National Commission on Resources for Youth has over 15 hundred case studies of programs of these kinds. It offers summaries of these in our free *Resources for Youth* newsletter.

I have not time here to tell you the difference that all this makes in the lives of the young people I have watched over the years who are involved in youth participation programs. I have seen the toughest kind of kids become mellow and kind when a younger child is placed in their charge. I've seen miracles work! I remember "Grizzly," a huge black girl in one of our first Youth Tutoring Youth programs. She had matted hair and an unkempt appearance. I doubt her hair had known a comb for months. She became a tutor of younger children under the Neighborhood Youth Corp program. With her first paycheck, she had her hair cut and styled. With her next paycheck, she bought the first *new* dress she had ever owned. Ever after, she was well groomed and lovely to look at. She became the leader of that group and was eventually put in charge of it. What made the difference? I believe it was being given responsibility for a younger child and being recognized, probably for the first time, as a person who could be trusted and given responsibility.

The greatest handicaps in starting these programs are the adults. It is a completely new role for most of them. What kind of adult do we need for these programs? To operate youth participation programs, the adult must like kids, and not all adults like kids. You should have adults who respect young people and have confidence in their ability. You should have adults with a passion for opening up experiential opportunities for youth. It is not possible to have a successful program if the teacher who takes over one of these programs does not have that passion. I feel the same way about all who work with young people.

Judge Mary Kohler is the founder and former director of the National Commission on Resources for Youth, Inc. in New York City. She presently serves as chairman of the board for the Commission and continues to lecture and serve as a consultant on Youth Participation.

Photo By: Mary Schmalstig

Eliot Wigginton

EMPOWERMENT THROUGH EDUCATION

By: Eliot Wigginton

This is going to follow directly on the heels of what Mary Kohler was talking about this morning. I think you'll recognize some of the same themes. There are a lot of things that over the last few years I've been wrestling with. The bulk of the wrestling began, I guess, when I and the students came to the realization that there had to be something more than a magazine. And I and the students came to the realization that it was awfully easy to devote all of our energy to the production of the magazine and lose sight of the fact that there was another agenda. And that's when we began experimenting with other vehicles and other forms of action--other ways of getting young people involved, either in the community or in school, in other kinds of projects that would broaden them as individuals and make them more sensitive to the needs of others.

This is hard to get ahold of because there are about eight threads running parallel here, and we'll just have to grab ahold of each one and see what happens to us; but in the Southern Appalachian Region, for example, there are a number of problems. The problem which is most severe is that, by and large, the majority of young people that I educate in our public high school are not going to be able to stay in Rabun County. They're going to have to go someplace else to work. The Appalachian Region is owned, bag and baggage, by other folks. In Rabun County, 66 percent of the land is owned by the United States Forest Service, and 18 percent of the land is owned by the Georgia Power Company. Five to six percent of the land in Rabun County is owned by various industries and non-profit corporations. Less than 10 percent of the land in Rabun County is available for private use, bought and sold on the open market for a house, a farm, a dairy. The bulk of that land is being grabbed as fast as it can be grabbed by people from Tallahassee and West Palm Beach and Miami and Fort Lauderdale and Savannah and all those places who want a place to build a summer home. They're going to go up there and stay perhaps three

months out of the year, three weeks out of the year, three days out of the year, and go back home. And, what's left for the local kids is very little; and what little is left is so inflated in price that they cannot afford to buy it. Why? Because the only jobs that are available in Rabun County (except for a few professional developers) are industrial jobs. ALL the industries of Rabun County are non-union industries. People get paid minimum wage. That means that they earn about $58 hundred a year before taxes. Land is now $4 thousand an acre. You can't buy a lot of land if you take home less than $5 thousand a year.

So on the one hand, you've got a project inside a school system that is devoted to building a commitment on the part of those kids to a culture and a heritage and the place they come from and a sensitivity to people from their own backgrounds and other people around the country. And you've got that project operating inside the school and doing well and building that commitment. But on the other hand, you've got an impossible situation where the kids come out of that school and want to exercise that commitment, and they've got no place to go. Problem number one.

Problem number two is that you see an amazing amount of ignorance on the part of young people about the way things get done in the world. They don't have any realization of the way the political process works. None of them knows, even though their families have lived in places like Mountain City, Georgia, forever, that the mayor of Mountain City has been mayor for 30 years; that they never had a town meeting in the history of that town, although it was incorporated in 1907; though they've only got 450 people in the whole town, they never got together to talk about what they wanted the town to look like ten years from now, or what they were going to do for their kids. And, if some of the students--and I hope this is going to happen, I pray that it's going to happen--want to run for political office or want to begin to make a difference, they got no notion of how that happens and how to go about it, or what kinds of things they ought to propose or suggest. They don't even know how to hold meetings. They don't know how to make decisions. They don't know how things get discussed and how answers get arrived at. This is one of the reasons, by the way, why it's so important that every decision that gets made in connection with one of these projects gets made with students participating fully. Because until they have that opportunity, they don't even know how to call a meeting and get an agenda out on the table for discussion. We forget that, you know, but we have to remember that a lot of kids that we work with don't even know how to make long distance phone calls, much less call a meeting of strangers or citizens to plan and take some kind of action. They don't know what options are open to them for community action on a broad scale, community action that's really going to make a difference.

In the Southern Appalachian Region yet another problem we have is the influx of outside influence. There are almost no parts of the country that have been so heavily visited and impacted by well-meaning people from the outside who were going to save the Appalachian people from themselves. You've got the early movement back in the late 1800's with the Episcopal missionaries setting up mission schools and bringing in train loads of used clothes from the north to clothe the poor ignorant savages and educate the poor ignorant children. You've got all the government intervention during the Depression days, which is when much of the land in Rabun County got taken from the Appalachian people by the government. You've got the tremendous influx of people during the days of Peace Corps and Vista coming in and working for two or three years and starting programs that collapsed behind them leaving this residue of bitterness.

Photo By: John Shore

Eliot Wigginton in EMPOWERMENT Session

And more recently, of course, you've got the Appalachian Regional Commission where all of the federal money that goes into the Appalachian Region, by and large, for social services (schools, hospitals, roads, sewer, and water system) is channelled through the ARC. I was in Washington several years ago and was asked to go over to the office of the ARC to show some slides of the region. I went over to do that, and asked Amy Hardy, who had invited me, why I had been asked to do that. And she said, "What you've got to realize is that most of the people in the Appalachian Regional Commission have never been to the mountains." They're the ones that are making the decisions about how much of the federal money that goes into the Appalachian region is being spent, and they've never been there. They've decided that the future of the Southern Appalachian Region is tourism. The Southern Appalachian people don't want tourism to be their future. That's just second home development and the further erosion of their power and their land and their home base. The ARC says tourism is the only thing that's going to save you, so all over the Southern Appalachian region today they're widening and building highways and buying up more recreation areas and putting in dams and making lakes and selling off summer homes around the perimeters of the lakes, and chain link fences are going up every day. And local people are increasingly getting moved into smaller and smaller areas so that now, many of the students that I teach live in mobile homes on quarter-of-an-acre lots of land rather than on 100 to 200-acre farms, which used to be the norm.

One of the big reasons that this kind of thing is going on, and one of the big reasons why Vista and ARC and all those agencies have been able to operate with impunity in the Southern Appalachian Region, is that there's a vacuum of local leadership. Nobody else down there is leading the people and organizing the people and creating the options for the future. So the government's got to come in, and in the existence of that vacuum, fill that vacuum with programs and policies and decisions of their own, which the local people have very little say about at all.

Another problem that exists in the area is the fact that the school system itself doesn't begin to serve the needs of the communities that the students are drawn from. The school system is riddled with holes, as we all know. The student council's a joke. You know, the only thing the student council gets to do at Rabun County High School is plan the Junior-Senior dance, and they aren't even awfully involved in that. There are not students in any positions of decision making power in the school itself. There are no students at all involved in curriculum, involved with the design of schedules, involved with meals, involved with rules and regulations, discipline, nothing, right? Click. That's another problem that exists.

The thing that I'm getting at is that in the face of problems like these, it's almost criminal in projects like the ones we guide to focus exclusively on the production of a magazine. Because although, as an activity, that has value in and of itself, it is a ready-made vehicle (as are the other applications like video tape or record production or environmental education) for teaching kids, not only how to print pictures and how to make a record album and how to market a magazine, but also for teaching kids how businesses work and survive, how communities work, where the power lies, who's got the power in the community, and how they either use it or abuse it, how decisions get made, how policy gets implemented. All our projects are ready-made vehicles for teaching students how, as adults, they can have some control over their own futures and not constantly be the victims of other people and other agencies.

Most of the kids in our county know that something's wrong; none of the kids, by and large, in our county, except the ones that have been really actively involved in our program, know why. I don't know what kind of a difference our work is going to make. It may be too late for our county. Our county may, in fact, just have to be written off at this point because there's almost no way to get it back. It's gone just about too far. But at least, perhaps, in other places where students settle or in other communities where they decide to live, they can, first of all, know how to get into a community and discover what resources lie there and what kinds of people live there and what their needs are, not what the government perceives their needs to be; and secondly, have enough savvy and

Photo By: Mary Schmalstig

Eliot Wigginton

enough knowledge to know where to find answers to questions they've got; and third, have enough savvy and knowledge to know how to get into positions of leadership and how to exercise some leadership, and how to exercise some decision making power and take control of their own futures instead of having to sit by, helplessly, moaning and groaning and complaining while the rest of the world takes everything from them.

We've been experimenting with a lot of different kinds of vehicles for getting at this problem. One of the things we tried was to experiment with a course about Mountain City, Georgia. Sherrod Reynolds and I got four students, and we tried it totally on an experimental basis. The students started with all the various kinds of skills that they had gotten already from the magazine and took them eight steps further. They knew the people from the community because they had worked with them in a magazine-type situation. So what happened was that each of the four students adopted a small town, and by themselves, each went to that town, and each by himself or herself set up the interviews inside that town with the mayor, members of the City Council or Chamber of Commerce--any leaders they could get hold of. They chose the towns because they were roughly the same size as

Mountain City, and they chose them because over the last ten years they had experienced rapid growth. They asked, "How did you deal with this growth? Did you do anything about zoning? If you put in zoning restrictions, exactly how did you do it? How was that implemented? How come all the business in Toccoa moved out to Big A Road instead of staying in the downtown area (Big A Road being your every-city-strip with five lanes and 18 hundred Pizza Huts and Burger Chefs)? And how come that happened," right?

And they got all these guys on tape explaining the problems of running a small town, explaining how decisions that govern that town are made. They're using all the skills that they've already learned, right? They're tape-recording interviews, they're taking color photographs for a slide show, they're asking all the right questions, they're setting up their own interviews, they're going by themselves, and they're bringing the information back, they're transcribing it, they're working it up just like they might do for the magazine. And they're taking that material and pulling out powerful sections and revealing stories like, "If I had been smarter, I never would have let this happen in our town," those kinds of stories, and they're keying those with a series of color slides that they themselves have taken and they're creating a slide show.

Then they go to Mountain City and they split up in groups, each kid takes one quadrant, and you have four kids, OK? So in each quadrant, each has a city map, in cooperation with the mayor who provides the map. And they mark every single building in their quadrant, almost like doing a census. Right? There're only 312 homes in Mountain City, so that's not a real big deal, but it's an interesting exercise.

Then they draw a similar kind of map, but all it has on it is the old streets. They they go to the residents of the town and say, "I want you to show us what this town used to look like thirty years ago. What buildings were here thirty years ago that are no longer here?" They found that there was a railroad that came through there, there was a railroad depot, there was a factory that produced shuttles, there was an apple packing warehouse, there were huge orchards all over the place, there were four hotels, there was a barber shop, there was a tavern, there was a cafe--a whole series of things that no longer exist there now. There was even a little newspaper in Mountain City. There are only five businesses in the town now. There are two gas stations, two grocery stores, and the post office, which I guess you count as a business. And Mountain City, although it is ready-made for a period of rapid growth, has been experiencing a gradual decline that few people had noticed.

They got all those patterns established. Then the kids went door to door. Using their journalism skills, they had worked up and had printed announcements of a public meeting. They said, "We're all going to get together, and we're going to talk about Mountain City." They had coordinated it with the mayor and the City Council so that those guys would be there. They said, "What we're going to talk about is where this town is going. We're also going to talk about the fact that the mayor is in the middle of implementing a sewer and water system for this town, and he's ready to give a report to you about the progress that's been made." They went door to door, to every one of those houses, with the fliers they had designed, and put them in the hands of the people that were there and explained the situation. And if people weren't home, they put them in the doors.

On the appointed night 86 people turned out. The meeting was held in the auditorium of what had once been the town's elementary school. The four students that were in the class and Sherrod and myself and the mayor were in the front of the room. The students gave a presentation to the community of the maps to show how the city had changed over the last few years, and then the students ran their slide show. One of the most revealing sections came from the mayor of Helen, Georgia. Helen was a dying town ten years ago. They only had three businesses in town. The same number of people live in Helen, Georgia, as in Mountain City--same size--and they made a conscious choice to go for tourism to save their town. They took the three businesses in town and the existing public buildings--the fire station, the post office, the police station--and converted them to an Alpine decor, you know, like Swiss chalets, right? And they began to advertise the town. Got the Atlanta Journal and Constitution to write a couple of articles about it. There are now over 100 businesses in Helen, Georgia, all Alpine decor. The town has been saved completely; it's a major success story. But the same three businesses that were locally owned ten years ago are the only three businesses today that are still locally owned. All the other businesses in Helen, Georgia, are owned by outside people who have candle shops and stained glass window shops, and ticky-tacky bologna shops that are opened in the summer time to serve the tourists. There are no other local businesses that exist there.

Well, that's got some very interesting things to say for Mountain City. Mountain City is in a period of decline. Tourism is an answer. Maybe it's not the answer we want, I don't know. But the students presented the option.

And then they presented three other towns through their slides and quotations from leaders. Afterwards they opened up the floor for discussion. Mountain City has absolutely no zoning. Anybody who wants to can go into Mountain City and buy a piece of land and do anything he or she wants with it, no questions asked. And that creates some problems. So that was discussed.

After the meeting was over everybody stood around and talked for about another hour. We got a great slide of the mayor and City Council huddled anxiously way back in the back corner by themselves having a little council meeting trying to figure out what it was that had just happened to them. But one of the end results of that thing was the creation of a planning committee made up of 24 local residents. There were three other meetings that followed that one. Local residents pulled themselves together then, and the first major activity they sponsored in association with the kids was a major town-wide clean-up where 125 people turned out, scoured the town, hauled numerous truck loads of garbage to the dump. Everybody turned out and mowed their lawns, trimmed their trees, and if they had old stuff they had been meaning to throw away for years but had never done it, they could haul it out to the side of the road, and when the crews came through, they'd grab it and throw it in the trucks. We took away bed springs and a row boat, dish washers, you know, all manner of

garbage. And then at the end we had a big festival, a community celebration. We had a square dance and a greased pole climb; we had kids spitting watermelon seeds, and a tobacco spitting contest. Tom McFalls, who's here with us, won first place in the tobacco spitting contest. Spat a wad 24 feet. If you want to find out what that little festival was like, just talk to Tom McFalls about it. A great experience.

Now what the people in the town are trying to do is figure out a way to do some major redesigning. My father's a landscape architect, and he's going to give them a hand to do some major redesigning with planting flowers and shrubs and that sort of thing. A gazebo over the town fountain is one idea they're playing with. That's their decision, not mine, and that's good. It's the first decision they've ever made for themselves collectively in their whole 72-year history. And as more and more people in,the town become convinced of the need for it, they're hoping to lead into some zoning. All that because four high school students were astounded to find out that the town of Mountain City had never had a town meeting before, and nobody had ever gotten together to talk about what the town was going to look like and so decided to sponsor a town meeting and get everybody together. They used the skills that they had already been taught in magazine journalism and took them further.

Photo By: Kathy Long

Sherrod Reynolds

And that's a far more valuable exercise than having students endlessly repeat the same process of turning out endless magazine articles. If you accept the fact that a magazine is supposed to be a vehicle, you have to ask yourself, "What's it supposed to be a vehicle *for*?" If our kids don't have power, if our kids don't have clout, it our kids don't have the ability to make decisions for themselves and their futures, then maybe we'd better be about the business of seeing what else we can do with that magazine, and with the skills that it gives them, that we aren't doing yet. And *that's* what I'm talking about when I talk about empowerment. I think those four high school students found out some fascinating things about the political system. They know now why there isn't any zoning in Mountain City. It's because the same man has been mayor for 30 years, and he's not farsighted enough to get it done. That's why there's no zoning. They know, to their amazement, that you can be elected mayor of Mountain City when you're 18 years old. I hope that's caused a couple of them to spend a few sleepless nights thinking and scratching. And they know what they've got to do to get elected. They know how the City Council works. They know now how to get people together and how to have good, producitve discussions. They know how to do all that sort of stuff, and so therefore, by extension, they also know how to take some control over their own futures and their own destinies that they didn't know before.

And that's what I wrestle with all the time. That's what I lie in bed thinking about. How do we turn out human beings that can walk confidently out the doors of our high schools saying, "The world is my candy store. I can do anything I want to do." How can we turn out those kinds of human beings that know how things work and how to get things done for themselves and their communities? That's what I hope all of us will wrestle with.

WORKSHOP SCHEDULE

THURSDAY, August 9

3:00 - 5:00	Registration, Washington University, Eliot Dorm
5:00 - 6:00	Dinner, Wohl Center, C & D Lines
7:30 - 8:30	Speaker - B. Eliot Wigginton, Edison Theatre

FRIDAY, August 10

7:00 - 9:00	Breakfast, Wohl Center, C & D Lines	
9:00 - 10:00	General Session - Murray Durst, Wohl Center, A Line	
10:00 - 10:30	Coffee Break, Wohl Center, B Line	
10:30 - 11:30	Technical Workshops	
	C.J. Meets the Arts	Sch. as a Cul. Center
	Libel & Slander	Folk Art
	Publishing	Photo Nuts & Bolts
	Ad & Pub.	Video Components
12:00 - 1:00	Lunch, Wohl Center, C & D Lines	
1:15 - 2:15	Technical Workshops	
	Process vs Product	Photo Advanced
	Nuts & Bolts of Inc.	Folk Art
	Publishing	Photo Nuts & Bolts
	On Archives	Process of Writing
2:25 - 3:25	General Session - Funding, Wohl Center, A Line	
3:30 - 4:30	General Session - Evaluation, Wohl Center, A Line	
5:00 - 7:00	Dinner, Wohl Center, C & D Lines	
8:00 - 9:30	Speakers, Kathy Corbett & "Dick" Miller, Edison Theatre	

SATURDAY, August 11

8:00 - 9:00	Breakfast, Wohl Center, C & D Lines	
9:15 - 10:15	General Session - Judge Mary Kohler, Wohl Center, A Line	
10:45 - 12:00	Conversations With	
	Coleman McCarthy	Murray Durst
	Larry O'Keefe	Tom Owens
	George Rawick	Mary Kohler
	Eliot Wigginton	
12:00 - 1:15	Lunch, Wohl Center, C & D Lines	
1:30 - 2:30	Presentation Workshops	
	Aunt Arie	Community Festivals
	C.J. at the Elem. Level	SKEWARKIANS
	Empowerment	Moral Develop
	Video Tape	
2:45 - 3:45	Presentation Workshops	
	Aunt Arie	Folklore
	Exper. Ed/Higher Ed	OUT-OF-THE DARK
	Empowerment	Outdoor Ed/C.J.
	Video Tape	
4:00 - 5:00	Regional Meetings (See Map in Bear's Den)	
	Mid-West	Northeast
	Mid-East	South
	Great Lakes	West
6:00 - 7:30	Speaker - Coleman McCarthy, Edison Theatre	
7:45 - 1:00 a.m.	Bar-b-que & Square Dance, Outside between J & K Dorms	

SUNDAY, August 12

8:30 - 9:30	Breakfast, Wohl Center, C & D Lines
9:30	Turn in room keys, Wohl Center
9:45 - 11:30	Advisor's Business Meeting, Wohl Center, A Line
	Student's Meeting, Wohl Center, Private Dining Rooms
11:30 - 12:00	Adjournment - Wohl Center
12:00 - 1:00	Lunch, C & D Lines (Optional)

WORKSHOP EVALUATIONS

At the end of the workshop we held simultaneous business meetings with the teachers and students. Each group was asked to evaluate the overall workshop and make recommendations, comments, criticisms, etc. Both groups agreed unanimously that they would like to see another such workshop in the future and made their suggestions with that possibility in mind. Following are those suggestions:

From the advisors

1. Have a "get acquainted" activity the first day. Suggestions included a dance, new games, etc.
2. Provide a time for like interests to get together, i.e. elementary projects, outdoor groups, video, etc. in addition to formal workshops.
3. Provide a framework for seeing the area where the workshop is held, a structured "see the city" or whatever.
4. Build time into the schedule for sightseeing so people won't have to skip something.
5. Try to set up transportation for people, such as a school bus, for those without their own cars. Again, trying to get at seeing the area more.
6. Have regional meetings earlier in the schedule.
7. Provide specific choices in rooming arrangements. For example, do the advisors want to be near their students? Males and females separate? etc.
8. On the name tags, put the place as well as the project name. Also write bigger.
9. Have more technical workshops on layout, printing, etc. Outside experts rather than from the group.
10. Have a workshop on the mechanics of publishing a magazine.
11. Have more "hands-on" workshops, less sitting and listening.
12. Invite representatives from professional sales companies, publishers, equipment people, etc.

From the students

1. Provide more time for students to talk with each other.
2. Arrange a session for new magazines for "private" consultation with more experienced advisors or students.
3. Have more evening/night group activities to allow students to get to know each other better. The picnic and square dance were both great.
4. Provide more free time in the afternoon to sightsee in the city where the convention is held.
5. Lengthen the workshops to allow students to become more familiar with other magazines and provide more exchange information.
6. Have speakers answer questions at the end of each session. This would provide needed interaction and make the lectures more interesting.
7. Plan more group interaction games. This way students could become better acquainted as well as learn from these games.
8. Possibly let students request to room with a student from another magazine.
9. Send acknowledgements to applicants once their applications have been accepted. E.g., one young lady arrived and didn't have a room because her application hadn't been received--an acknowledgement would prevent this.
10. Discuss more. The conversations with individuals were wonderful.
11. If sessions are geared to advisors, indicate this on the schedule beforehand.
12. Ask the speakers of the different workshops to remain for questions after the workshop, if possible.
13. Have athletic competition for those interested.
14. Keep students coming from all parts of the United States to compare magazines as well as regions.
15. Have as many (or more) students doing workshops (Wes Taylor and Tom McFalls from Foxfire, for example).
16. Allow more time to compare magazines, i.e., processes and problems.
17. Include a student page in *Hands On* to begin with, possibly expanding it if the interest is there.
18. High school students talk/relate more with elementary students.
19. Reach out to schools who haven't heard of cultural journalism through *Hands On.*
20. Hold conventions in different locations.
21. DO HAVE ANOTHER CONVENTION!!

Washington University Campus

Photo By: John Shore

Photo By: Mary Schmalstig

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Photo By: Mary Schmalstig

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72 Tina Smith and Dan Melton at Square Dance